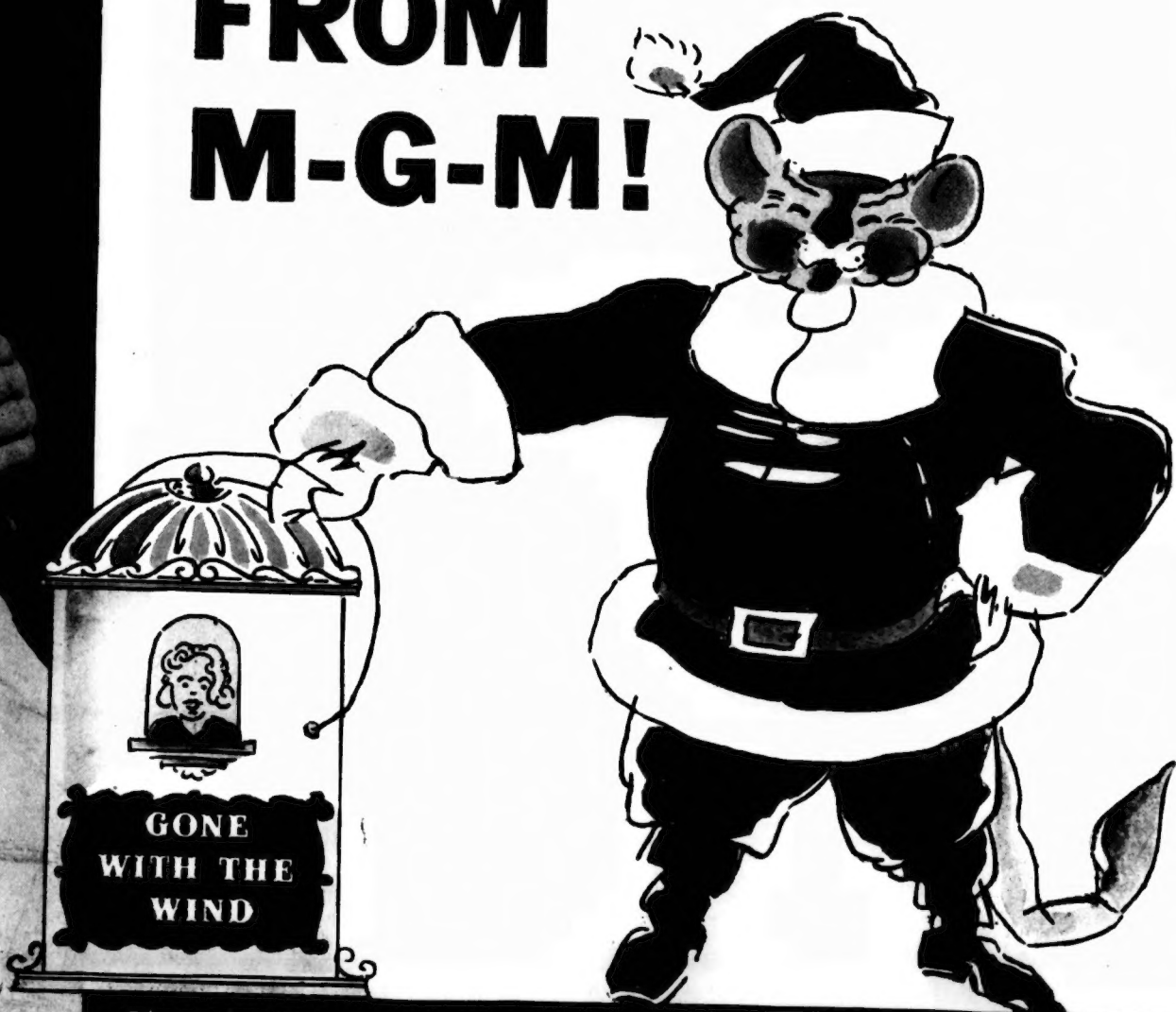


matograph

**YOUR
CHRISTMAS
BOX** *-office*
**FROM
M-G-M!**

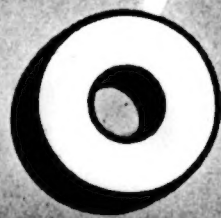


G.W.T.W. IS MIGHTILY RE-PRESENTED ON DECEMBER 22nd!

Always

OK

for
'Reel'
Perfection
in
PRINT
and
NEGATIVE
QUALITY



OLYMPIC



KINEMATOGRAPH LABORATORIES

SCHOOL ROAD, LONDON, N.W.10.

TELEPHONE:- ELGAR 7831.

The "Kine." New Year Special

The "Kine." and its Readers

WITH its traditional New Year issue we are able to announce that the net weekly sales of the

KINEMATOGRAPH WEEKLY

during the first six months of 1947, as certified by the Audit Bureau of Circulations, maintained the remarkable figure of

5890

The Audit Bureau of Circulations is a professional body whose standards are accepted everywhere.

It is fair to add that in the last five months the circulation of the KINE. has exceeded the figure shown by the Audit Bureau in its certificate for the first six months of the year.

The latest figures for the

IDEAL KINEMA

our architectural and technical monthly supplement, supply an equally striking index to the popularity and drawing power of the journal. The average monthly sales, from January to November, 1947, were

6552

The KINEMATOGRAPH WEEKLY is now in its 41st year and is still going stronger than ever. It is the acknowledged leader of its field—as is proved by its sales certificate.

IN THIS ISSUE

	Pages
They Discuss With Us Exhibition Problems	4-9
C.E.A. Meets in its New Home.....	10
Profile of the C.E.A. President.....	11
The Film Industry's Conduct: Why it is a Matter of National Concern, by Benn W. Levy, M.P.	12
What the Box-office Returns Show for 1947, by R. H. "Josh" Billings	13
Storm Over "Picture Parade," by Peter Eton	15
Starring the Kinema Worker	16
These Must Go if we are to Step Up Production, by Herbert Wilcox ...	19
A Short Story. Personal Appearance, by Geoffrey Williamson	20
The B.F.P.A. in 1947, by Sir Henry French	21
A Nationalised Film Industry, by Screencomber	22
Wise Men in Council	24
Ten Years of British Production ...	32-43
A Little Studio Doing a Big Job	71
British Production Plans	88-99
Renters' Programmes	105-128
Sub-Standard Film	129-170
Management Section	209-228

United Action Necessary if Prosperity is to Return

LAST year on this page the KINE. said: "The warning that the Loan is running out too fast is only a whisper that may well develop into a clamour as far as this Industry is concerned." The events of the past few months have shown all too clearly that the film trade has been among the first to suffer as a direct result of the nation's dwindling dollar reserves.

The Government made it quite clear that it did not want to impose the severe 75 per cent. *ad valorem* duty on imported features. It was, as Fleet Street so aptly expressed it, a matter of "films or food."

The duty came at a time when all sections of the Industry were discussing the advent of a new Films Act. It was like pouring petrol on a burning haystack. First production, and then exhibition, felt immediate repercussions.

THE New Year has been from time immemorial a period when human nature looks to the brighter side of life, and sets out with renewed hope to patch up the mistakes of the year that has gone. This is the time when the carollers sing of "good will to all men." The film business has an abundance of good will—and it is this mass of respect from both the public and officialdom which will serve us in good stead during the year ahead.

We have two major problems which must be tackled, and tackled quickly, if this Industry is to survive as we now know it.

The film tax problem must be satisfactorily solved. The C.E.A. mission to America did much to convince Eric Johnston and the members of the M.P.A. that the British people literally have not the dollars to contribute to Hollywood at the rate of £17,000,000 a year for their screen entertainment. On the other hand, it is to be hoped that Sir Stafford Cripps, Chancellor of the Exchequer, will fully appreciate the plight of the exhibitors—particularly the small independent—who, within a matter of weeks, will be faced with an output of less than a hundred new first-feature films a year, all of them from British studios.

LET there be no doubt about it. The matter is urgent, very urgent: for without a steady flow of new product the exhibitor will see a steady decline in business. And a business decline will hit British producers, already faced with their own problems of rising production costs.

The existence of the British film industry depends on the duty controversy—and on the new Films Act.

As the draft of the Act goes through Parliament during the next few days, there will be a lot of arguments put forward by Members. The new Act is part of the Government's long-term policy: it cannot be confused with the current problems of the Dalton duty. Film people should remember this and not confuse the issue with criticisms that cannot stand argument on a long-term basis. We must talk success—and lead the way to it.

THE year 1948 will be a vital year for us all. There is no doubt that it can be a successful year—if we co-operate to make it so. If there is one mistake made in 1947, and which must be corrected in 1948, it is the mistake of missing the boat through not agreeing on the way to the quayside. There have been occasions in the past when film people could have put up a more united argument in matters of importance to the whole Industry but for the dogmatic opposition of some single section of the Trade.

If on New Year's Day we made the resolution that the R.E.P. committee will be called more often whenever matters of urgency and importance affecting part or the whole of the Trade demands a decision, we could look with firmer conviction to the success of the year that lies ahead.

The KINE. Gave Them Food for Thought

INDUSTRY'S LEADERS DISCUSS

A unique occasion in the Trade's History when the "Big Men," representing every branch of filmdom, met the Editors of the KINE. in a lunch-time conference and aired their views on every aspect of the film scene

A WEEK or two ago at the Savoy, the Industry paused and took a good look at itself. It was one of those occasions that had not happened before—a meeting when representatives of a Trade paper invited the leaders of the film world to a lunch-table talk about the picture business.

It was a KINE. lunch, and the KINE. perhaps can feel quite quietly pleased with the result.

Every aspect of filmdom was represented. The two big home-grown groups were both there—in the persons of Joseph Arthur Rank and Sir Philip Warter, heads of the G.B.-Odeon group on the one side and A.B.C. on the other.

Renting, of course, was represented by Sam Eckman, Jr., as it naturally had to be, and by David Griffiths, who was there in his official capacity as president of the K.R.S.

Then came the exhibitors—B. T. Davis, president of the C.E.A., and Walter Fuller. Davis, vocal and prepared to grapple with any red rag that was flung at him—Fuller, short of speech, observant as ever.

Lastly, there were the producers, represented inevitably by

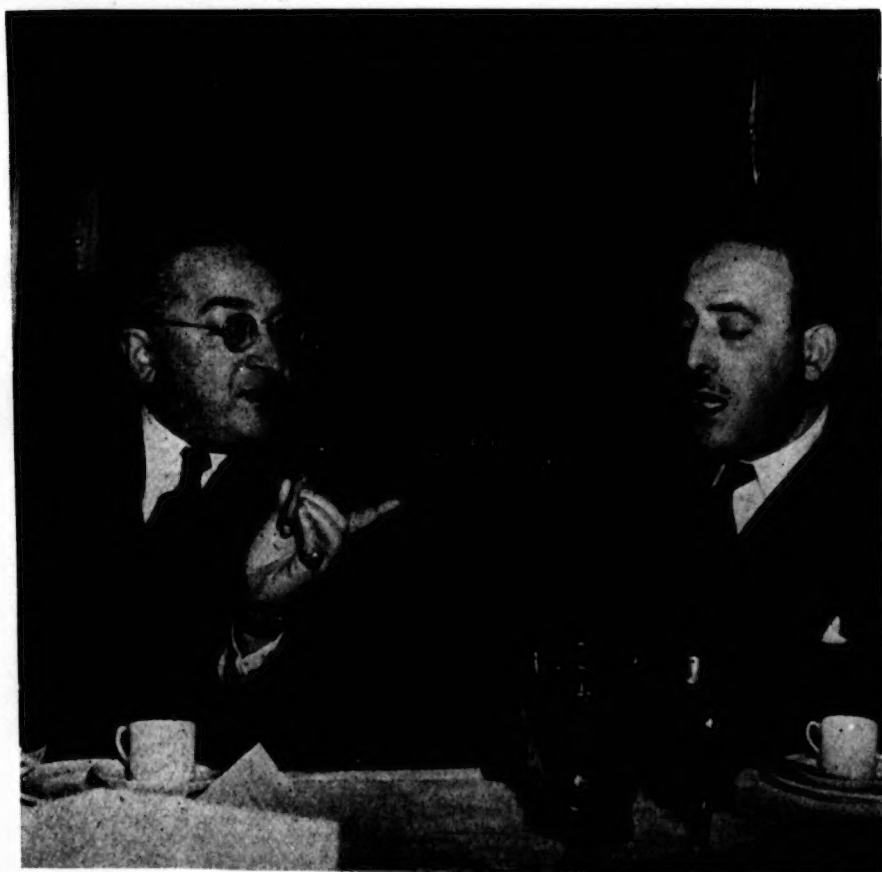
Sir Alex. Korda, by Mick Balcon and by Herbert Wilcox. Three men with nothing in common but their mutual fondness for films and film making—Korda, smooth, witty, choice in his use of words; Balcon, nervous and inclined, as ever, to rush a remark, his brain working rather restlessly; Wilcox, as usual, much to the point, with conviction in every tone.

So there they were; Eckman able to turn a phrase when he had a mind to do so, supremely self-confident in every argument, quick to prick a bubble in a fallacy whenever one arose. Griffiths, a velvet glove man with not a lot to say—very careful on his viewpoint.

Less talkative than any, however, were the two key men of the meeting—Sir Philip Warter and J. Arthur Rank.

Sir Philip, who moves more and more now in the centre of Trade affairs, and who is finding his extensive Whitehall experience increasingly useful, speaks mainly on exhibition. When the talk turns to production, he listens keenly but says practically nothing.

Rank, like most Yorkshiremen, has to be drawn. He has



Says Sam Eckman, Jr., "The whole business of extended playing time is based on the quality of the films you have. It is an injustice to the public to put moderate second features on with films like 'Courtneys of Curzon Street,' and 'An Ideal Husband,' for it makes them think that the top picture is only an ordinary one." Eckman strongly opposes the criterion of judging a programme by its length, previously mentioned by B. T. Davis



"This trade of ours is altogether too thin skinned" argues Sir Alex. Korda, who defends free and blunt Press criticism and argues that American pictures are just as severely handled by the best New York papers as they are by the London ones. Says Korda on another subject: "I could make a great many moderately good films. It is the straining after the particularly good one that produces progress in the Industry and that progress comes from the producers, not the exhibitors"

EXHIBITOR POLICY

"Kine." Pictures by James Jarche

plenty of views, but those who have known him for a few years notice that he gives an opinion now with a ring of authority about it.

These were the men in the KINE. conversation piece, and it can be said that their talk ranged pretty freely over the film globe.

In the end it seemed to fall into three main questions, with two subsidiary ones thrown in.

First, the whole structure of the film programme was questioned and criticised. Secondly, led by Sir Philip Warter and Mr. Rank, there was a long plunge into the whole theory and application of extended runs.

Next, and in complete contrast to the fundamental values of the two previous questions, the meeting plunged into an analysis of the present-day film crisis, a subject on which there was a sharp difference of opinion. There was then,



Walter Fuller, General Secretary of the C.E.A., and J. Arthur Rank go in for a private pre-lunch discussion on a point of procedure. Fuller in the general debate reminded the experts seated with him that exhibitors were in the business for the laudable desire to make an honest profit. There was no desire for uplift or need to talk about art



A full shot of the "Kine." lunch-time film conference. The speaker is B. T. Davis who insisted on putting the viewpoint of the independent exhibitor. He described himself as a typical suburban kinema owner and reminded his listeners that he had often done poor business with a four star-film and had had disappointing bookings with much boosted product. The public, Davis argues, want three hours' entertainment and they want it regularly



David Griffiths, president of the K.R.S., is a man of comparatively few words. He was blunt in his criticism of the critics who, he said, all too often expressed a definite anti-American viewpoint. He maintained strongly that Hollywood pictures were treated on one standard, British on another



After lunch was over and the conference was broken up, Michael Balcon and B. T. Davis continued with a private talking point. Balcon considers that British production industry is facing a crisis and is in a very real danger. The two sides of the Trade should pull together, he argues

fairly naturally, a dissertation on star values, but on this no one wished to be drawn.

Lastly, the meeting, for a while, talked on the future implications of television and, rather sensibly, broke up, as it were, on the rocks of prophecy.

That was the talking picture as photographed by James Jarche, and as recorded by the KINE. Here is a ringside commentary on the ebb and flow of criticism recorded by KINE reporter P. G. Baker.

Are we giving the public too much; is this gathering in favour of shorter programmes—possibly single feature programmes—and what are the things in the average programme we can best do without?

DAVID GRIFFITHS started the debate with the comment that some areas of the country want double features while other areas were content with single feature programmes. It was the public itself which established the type of programme it wanted.

SIR PHILIP WARTER said that it would be difficult to break the public's habit of seeing a three-hour programme.

J. ARTHUR RANK first wanted the Dalton-duty question settled before he answered the question. He did not think that organ interludes were a great box-office asset. He added: "We must go by what the public requires for entertainment."

SAM ECKMAN, JUN., said: "I don't agree with Rank when he says it depends on the conditions under which we are operating. It depends on the films which we have. I would say that it is doing the public an injustice by indicating that 'The Courtneys of Curzon Street' and 'An Ideal Husband' are not by themselves outstanding films by showing with them a moderate second feature. But many films are below this standard, and have to play in certain communities where a lack of quality can be made up only by quantity."

SIR ALEXANDER KORDA said that in the U.S. during 1940-41 the attendances were very low, and small theatres were playing three features at one time—and giving away pieces of china. He thought that the ideal film programme was a good feature plus one or two short films. "If you give people three features they will continue to want three features."

B. T. DAVIS said that suburban areas wanted two-and-a-half to three-hour programmes; in spite of the quality of the films shown. The ordinary kinema-goer had built up a habit of taking his wife to the movies one or two evenings a week between the hours of seven and ten.

KORDA: "I can't believe that people in this country are different from people in any other country. I can't agree with Davis that people go only at certain times—people go to the kinema to see certain pictures. When there is not a good picture being shown, look at the difference in receipts! If Davis is right, it would be a sad day for producers, because it would make no difference what pictures we make; the public would still go to see them."

DAVIS: "What I say about suburban halls is very true. What we may call good films in this room are not good to suburban audiences."

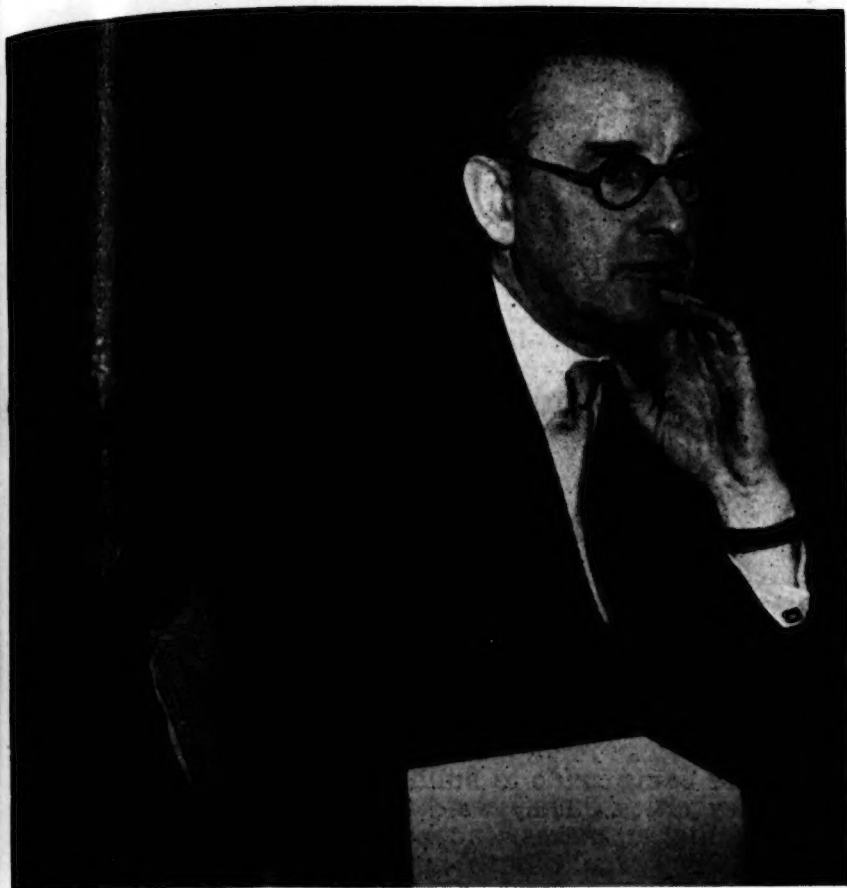
MICHAEL BALCON said that Davis was putting fundamental values on a basis of selling time, and not on a basis of selling quality.

SAM ECKMAN: "I cannot agree that in this day and age there are many situations—if any—where the only public appeal is that of length of programme and nothing else. I ask Davis this: Do these kinemas he refers to pay the same price for all their films, or do prices vary—and if the price he pays varies, why?"

DAVIS said that statistics proved that the prices he paid for films did not reflect the economic result of the film at all.

ECKMAN pressed home his point, and asked why exhibitors paid more for some films if length was the only consideration.

DAVIS said that he did not say that exhibitors only based a booking policy on the length of programme. But he was



The man who said the least of all in the round-table talk was Herbert Wilcox. In argument, Herbert is a doer rather than a talker. Second features mean mental indigestion, says Wilcox, who wants to establish programmes to attract the ten million non-film goers in the country



Sir Philip Warter, chairman of Associated British Cinemas, speaks as an expert on the theory and practice of exhibiting and is turning his mind more and more to problems of production. In the debate on the establishment of an ideal programme he argued that the public comes to the cinema to see films not to listen to organ recitals or the other fol-de-rols

convinced that suburban audiences were regular kinema-goers.

HERBERT WILCOX put his case: "We must be positive and not negative in this discussion. I say we are giving the public too much. For one thing, we are keeping out of the cinemas audiences which at present never go to see films—by giving them second features. I know two people who went to see the Royal Wedding film in colour, and told me that they sat through an hour of a second feature in agony. In any case, two features provide mental indigestion."

SIR PHILIP WARTER then commented on the A.B.P.C. policy in reducing its staff of resident kinema organists. He said: "People go to the cinema to see films and not to hear organs. If we have enough good first features there is no need for second features. The trouble is to get enough good features."

W. R. FULLER commented: "I always thought that exhibitors are in this business to earn an honest profit. There has been more than one suggestion that we are not all out for commercial gain, but that we are concerned with some form of an art or uplift movement. The corporation, I think, which has run the longest programmes has been A.B.C. It is quite justified, because it finds it is the most profitable way of showing films to the public."

FULLER summed up by comparing the situation with the complaints made by soldiers during the war about the issue of calorie tablets. The troops had said: "It's all right, but there's no blown-out feeling when you've finished." The same may be said of cinema audiences who have been given less than a full measure of screen time, he added.

Sir Alexander Korda and Sir Arthur Jarratt have led a campaign for extended runs. What do we feel about this?

ARTHUR RANK started with the emphatic statement: "I approve of the idea of pictures playing long runs." His circuits were, he said, about to experiment with this

idea. But he had some doubts. It was one thing to let a big picture run in one particular cinema for several months; but it was quite another matter to let films run in circuit houses week after week. It was his responsibility to look after the interests of his shareholders.

SIR PHILIP WARTER said that the whole success of the industry depended on people going to the cinema week after week. But producers cannot continue to make good films unless they receive every possible penny from the earnings of their product. "Therefore," he said, "I am prepared to carry out an experiment to see how pictures will stand up in key centres."

SIR ALEX. KORDA: "I agree with everything that has been said."

SAM ECKMAN then referred to the Metro policy of putting out "Gone With the Wind" on extended runs. He said: "I am a great believer in the policy of extended runs, and if that policy is adhered to for deserving pictures, I look with great confidence to the future of this industry. Costs being what they are here and elsewhere, with no likelihood of costs being reduced for some time, it will be very serious if the mechanism of this industry is to be allowed to govern its creativeness."

He argued that in the U.S. the big circuits booked pictures for individual areas—a New York booking did not mean that that circuit would automatically handle the film in Buffalo or Kansas City.

This was not the case in Britain. But, in fact, the three British circuits were themselves split into three separate groups: the London area, the key cities, and the suburban run of small halls.

ECKMAN went on: "Until now, with the Rank and A.B.C. circuits, a film, regardless of quality, has one week in London, and then goes on to play many other situations. The producers, exhibitors and renters would be better off if the run in the key cities was not curtailed, and these runs are curtailed at the end of the week because the suburban and small situations need so much product that an extension of a run



The only formal speech in the conversation piece was by Connery Chappell, joint editor of the "Kine" who set the ball rolling with a list of the fundamental rules of the game. The film parliament, he explained, was entirely on the record; no holds were barred and readers of the "Kine" would want the expert view, the whole view and nothing but the view



Independent production, renting and the whole vast Rank organisation were represented when Herbert Wilcox, Sam Eckman and Arthur Rank started off in a pre-lunch confab in which rumoured changes in booking policy by the major circuits occupied an important place. Said Rank: "We intend to continue experimenting with extended runs until we find out precisely what the public thinks about them"

creates a shortage in these suburban situations." He referred to the pre-war days, when Metro had made a provisional extended run plan with A.B.C. whereby the circuit reserved dates for big pictures. He admitted that this was a great strain on any booking department, but emphasised the fact that the industry's mechanics must never outstride its creative forces.

B. T. DAVIS said that 35 million people go to the cinema weekly. If there was only one picture showing in all the cinemas this week, how many patrons would there be? That was putting an extreme case, but his point was that if one gives extended runs, then more patrons support another cinema.

HERBERT WILCOX argued that eight years ago the Radio City Music Hall in New York could only run a big film for about three weeks at 100,000 dollars a week. But since that time many films have been proved to run for nine, ten and eleven weeks.

DAVIS said that he could quote figures. He had tried an extended three-day run of a big Alan Ladd picture after the usual suburban run. The takings were £120 when it cost £125 to operate the cinema for those three days.

SIR PHILIP WARTER argued that the trade was most concerned with the key sites in this respect. He supported the Eckman argument.

DAVID GRIFFITHS reminded the gathering that before the war plans were being made to build special extended-run cinemas in the key cities. They were to seat 1,400 and run big pictures at higher prices, independent of the normal circuit release. They would have appealed to the type of person who was not an habitual cinema-goer. It should be made clear that 35,000,000 people don't go to cinemas—there may be 35,000,000 weekly attendances, which is not the same thing.

MICHAEL BALCON said that 35,000,000 attendances was not enough. The British production industry was in great danger—and it was a pity that many exhibitors failed to realise that everything in this business depends on the producer.

SIR ALEX. KORDA had "not much confidence in figures." The film business was a show business. Davis should realise that the few exceptional pictures which were produced were, in fact, the mainstay of his business. Further, exceptional pictures cannot be made to watertight budgets. A prototype of any article costs perhaps £2,000,000 to create—the mass-produced article may cost £1,000. Big British pictures were all prototypes.

Without doubt, big pictures meant more money for the exhibitor. "Otherwise, why should Herbert, Mickey or myself try to make better pictures? I could make very good normal pictures very easily. Where would the film business be if we did not make exceptional pictures? If you can't follow Warter's idea there will be no business."

Are the national Press critics fulfilling their duty to their readers, and do their reviews influence the box-office takings?

DAVID GRIFFITHS started by referring to the national Press reviews of the Royal Command film, "The Bishop's Wife." More than one paper had used the film as an excuse to attack Eric Johnston and the U.S. industry as a whole, making the point that if this film was the result of the Dalton duty, then the duty was a very good thing. "Critics," he said, "are a lot too clever. They write to amuse their fellow-scribes and do not give the public a clear report of the film and its merits. It has become a political situation."

MICHAEL BALCON: "Anyone on a lay paper is entitled to say what he likes. It is not the critic's function to concern himself with the problem of whether the picture will make money. His job is a critical job on an art standard. We have a first-class Press, which does a good job of work. They have a sense of responsibility as a whole. British films are not singled out in particular."

GRIFFITHS: "I agree a critic has the right to say what he likes. But the British Press has an anti-Hollywood bias."

ARTHUR RANK said that he was not capable of criticising the critics. By and large he agreed with what Balcon had said. The critics did their job very well. But it was a different matter when a newspaper editor made a sustained attack on a picture for a political policy reason. "And I agree with Griffiths, this system of attack because of policy does exist."

SIR ALEX. KORDA said that he spoke as one who had been "most kicked in the pants." He thought that New York critics were as hard against some Hollywood films as were the British Pressmen.

WALTER FULLER thought that the debate reflected the Trade's change in conception of the critic's function over a period of time. The original idea was that the Press critic should give his reader some idea as to whether the picture was the type of film he would like to see. More than often these days the view of the critic was quite divorced from the actual result of that picture when it reached the public.

MICHAEL BALCON thought that the new B.B.C. criticisms by a team of four speakers was quite the best critical type of work he had heard to date.

KORDA, continuing the theme: "We must be prepared to stand the knocks. We as an industry are too thin-skinned."

SAM ECKMAN: "I have been asked if the British Press has ganged-up against U.S. films, and I reply 'No.' I say that it is the British sense of patriotism that we don't understand."

Assuming that things get normal, would anyone like to go on record giving the names of the up-and-coming stars who will be top-liners by this time next year?

SIR ALEX. KORDA, speaking to Balcon: "You name my stars, I'll name yours."

And we passed to the next question.

If the Government, on receiving the Television Advisory Committee's report, decides to grant the film industry television licences—how long will it be before kinema audiences are receiving programmes? What effect is this likely to have on business? Do renters consider television a possible threat to their business interests?

ARTHUR RANK said that experimental television would be in the cinemas by 1948. In the long run, it would greatly increase kinema attendances.

GRIFFITHS said that the renter was the servant of the producer. The renter got money back for the studios. His main doubt was whether the Government would, in fact, put television in the hands of a private individual.

ARTHUR RANK: "Twenty million people go to the kinema. I don't think any Government would deprive them of the privilege of seeing television."

SAM ECKMAN could say little about the U.S. developments; but Rank indicated that Britain is well ahead in black-and-white large screen quality; the Americans ahead with colour.

Said WALTER FULLER: "Renters will provide more competition for television than television will for renting."

RANK went on to say: "Kinemas cannot profit without the right product, and I believe that within the next two or three years television will help to produce better pictures more quickly. Latest experiments show that the television camera needs much less lighting for the studio sets. We may be able to televise out pictures, by portable cameras, direct to the laboratories."

WALTER FULLER: "Television is looked upon by intelligent individuals as an evolution. We must treat it in this light."

And that observation seemed forward-looking enough for us to finish on.



The "Kine" conversation piece was not always in deadly serious mood. Walter Fuller had time over an after-lunch cigar to stop and hear a new one as told by A. L. Carter, joint editor of the "Kine." The subject matter apparently came outside the general province of the talker's circle



Sir Alex. Korda and Sir Philip Warton supply a tail-piece. The going has been hard with a discussion lasting two hours in which talk has ranged over almost every film subject under the sun. The general feeling of the meeting is that progress in show business grows more swiftly perhaps than in other walks of life, and all sides of the film business must be ready at all times to take advantage of new developments as they crop up—whether they be developments in trade politics or scientific miracles like television



A general view of the council room showing a section of the top table with B. T. Davis, Dennis Walls, Fred Prior. In the foreground may be seen Randolph Richards, Charles Clarke, Leslie Holderness and Sir Sidney Clift



E. J. Carpenter, H. P. Mears, Dennis Walls, Theo Fligelstone and Sir Alex. King



Fred Prior, together with fellow members, gives a toast to the new home

THE C.E.A. MEETS IN ITS NEW HOME



Exclusive KINE. Pictures

THE C.E.A. is now in full possession of its new headquarters in Shaftesbury Avenue, and although builders are still at work sinking lift shafts the main council chambers and committee rooms were in use for the first time for the December General Council meeting.

These exclusive KINE. pictures give an idea of the new General Council setting. The room is one of the most attractive of its type in London and is likely to be let off for outside commercial meetings.

It has seating accommodation for about 120, is decorated with the coats of arms of the cities in which the C.E.A. has branches, is equipped with sub-standard projection and is, in general, the last word in committee rooms.

Provision is even made for air conditioning, which is rare enough in London.

The main committee room, which has been decorated to give a boarded wall effect, is hung with head-size camera studies of a long succession of C.E.A. presidents, the first personality being Gavazzi King and the latest being Sidney Lewis. Such portraits have not since been possible owing to economic conditions.



E. J. Hinge, centre, holds court with several of his Northern colleagues

Profile of a Self-Made Man

by CONNERY CHAPPELL



B. T. DAVIS, president of the C.E.A., is one of the most successful men in the field of independent kinema owners. By nature a quiet and unassuming man, he has found himself in office in a year thicker with controversy than any in the history of the Association.

The film tax and the Quota Act, the tightening up of renters' credits—all these things have occurred in a troubled presidential year. The one man who has not been troubled by any of them is B. T. Davis, who is by nature a man who takes problems in his stride.

In a Year of Controversy

HE STEERS STEADY AT THE C.E.A. HELM

THE story of Bernard Thomas Davis is the story of what is tritely called a self-made man. It is the old story of the scholarship boy who makes good, and it is possible that in this high-pressure, intensely competitive trade of ours the story is more common than it is in the older and more conservative industries.

Davis is no millionaire; and he is the reverse of the normal idea of a movie man. He is quiet, unobtrusive, and inclined to be studious; a man with deep convictions who is not ashamed of them. He is the very opposite of spectacular. In an industry built on showmanship, he is self-effacing.

Pointedly enough, he is probably much more typical of the successful film exhibitor than his more spectacular contemporaries, which suggests that the public picture of the monied theatre man is largely a very wrong one.

Davis was born in Birmingham on March 9, 1897. His father died when he was 12 months old and he was the youngest of six.

He made a habit of passing scholarships and gained two important ones. He could accept neither as his family just could not afford them. He could have gone to King Edward's School at Birmingham if he could have stayed until he was 16.

The qualification was out of the question.

LOOKING back on it, he realises that he owes a lot to an elementary schoolmaster at Handsworth, outside Birmingham, who used to arrive early three mornings a week to coach him.

Eventually Davis left school at 13 after doing a little pupil teaching. He started his commercial life as an office boy in a solicitor's office in Birmingham.

Davis soon realised that he could not afford the law, which started by paying him 5s. a week. After rising to 9s. he decided to go into accountancy, where there were more opportunities for a man to have a go for himself. He joined the office of a rather autocratic accountant of the old school, and spent four evenings a week at a technical night school.

His fifth evening and his week-ends he spent writing up people's books at 6d. an hour, which enabled him to buy his textbooks.

BY the time the 1914 war came along, young Davis was earning a full £40 a year. Then he joined the Warwickshire regiment—started as a private and finished up as a Staff Sergeant-Major in the Pay Corps. Sergeant-Major Davis.

The war over, he returned to his old office. He was 27 in 1924 when he received his diploma, which hangs in his room to-day. Those were crowded times, and Davis did many things. One of them was to marry Gladys Mary Dawkes just before he became a pukka accountant. A year or two later, June Mary Davis, now a student at Aberdeen University, was born.

His agreement was up, young Davis began on his own. On January 1, 1926, a small brass plate was hoisted outside an office door in Birmingham: B. T. Davis, Incorporated Accountant.

Clients were not hard to find, for young Davis had worked hard over the evening and most week-ends and had built up quite a little sideline. These people were the nucleus of his practice and his first year's income, he now recalls, was £180.

IT was a modest start. He did not even have an office boy, and he shared a room, paying 5s. a week rent.

Doing so many books on the side had given him a broad commercial experience. In accountancy the small man has to be an all-rounder. And it was in this way that he drifted into the kinema industry just as he might have drifted into any other.

His first connection was as secretary of the Tivoli, Yardley, Birmingham, a 1,400-seater, whose books he took over in 1926 at

a salary of £100 a year. George A. Parker, a Birmingham movie pioneer, was the man behind it, and its chairman was old W. W. Turner, the equipment pioneer.

A directorship soon followed—with the Highgate Kinema, near Birmingham. It was owned by George Parker; it had been closed; B. T. reopened it, with himself on the board.

The film business crowded up and dominated B. T.'s activities. He found a site for the Olton Theatre in 1931 and brought his colleagues into it. These men formed what Birmingham film people called the Highgate group, with theatres all around Birmingham.

IT was not until 1941 that Davis became a booker, taking over the programmes of all the theatres concerned, following the death of his old colleague H. A. Yoward.

Before the war he took no interest in C.E.A. affairs, but when war came he realised the value of the association to its members and he started attending the Birmingham branch.

Soon he followed Charlie Russ, G. B.'s Midland man, into the local chair, which he held for three years.

It was at the request of Sir Alex King and Sir Sidney Clift that he stood as national vice-president, and he is now, as the whole film industry knows, in top C.E.A. office at the most difficult time in the history of the association.

In this delicate position he has one immense asset. He is a man who plays no part at all in back-stage intrigue.

That, more than anything else, is the secret of B. T. Davis, who started life as an office boy and who has done very nicely indeed in a difficult, competitive, commercial field.

HE is the soul of directness, sometimes to an extent where he dismays his friends and gives his critics opportunities to criticise. He does not believe in being anything but blunt.

As you would expect, Davis is a man of method. He works at the top of one of the tallest and smartest office buildings in the Midlands, and clocks in punctually at 9 o'clock every morning when C.E.A. affairs allow him to be in Birmingham. He is a man who keeps to no hours; he has the secret of keeping staff; most of his personal assistants have been with him from the days when he was first travelling the Birmingham suburbs looking for kinema sites.

Tritely, it can be said that his hobby is his business, for in addition to his kinema interests he still practises as a successful accountant in the centre of Birmingham. This means that he frequently takes books home over the week-end, when he also finds time to fix programmes at his nine cinemas and succeeds, most Saturdays, in having a quick run round every one of them.

On his own admission, he considers that he has three hobbies—work, golf and horse-riding. The work he does painstakingly and with almost laboured system; the golf is a frivolity and he scorns to put in a card for a handicap—refusing to take it seriously. The horse-riding is occasional.

There is another major Davis interest about which he talks but little—politics. Up in Birmingham, where they know quite a lot about Conservatism, B. T. ranks as a leading Tory. In this he is actively partnered by Mrs. Davis, who devotes quite a lot of time to Conservative interests. The betting is that the man who is president of the C.E.A. this year will be Conservative candidate in one of the Birmingham divisions in the next General Election.

If that transpires, Davis will be an unspectacular candidate, but he will be a very solid one. He will be formidable platform material for the same reasons that he has succeeded in a trade which, at first appearance, seems to be the last one in which you would expect to find him.

The Film Industry's Conduct

WHY IT IS A MATTER OF NATIONAL CONCERN

by BENN W. LEVY, M.P.

Socialist Member for Eton and Slough, playwright and producer, who has been a keen participant in the Parliamentary debates on the Film Duty.

IF you were running a business, you would quite obviously prefer to do so without any interference from the Government, any interference from your trade association, any interference from your shareholders, any interference from your trades unions, or even any interference from your partners.

These ideal conditions, however, seldom obtain. The reason is, very simply, that we have realised that the business of the business man is a national concern, and not merely a private one. His activities affect the community favourably or adversely, and for that reason the community must be allowed a say.

The business of film-making is a very obvious illustration. It is a matter of importance to the community whether films, a potent medium of propaganda, express only one man's point of view or many men's point of view. It is equally of importance to the community that the film business should not be run in such a way at this moment as to cost the nation valuable dollars. It is important that the educative trend of the nation's picture houses should not almost exclusively be in the direction of the American way of life, or the Russian way of life, or any other way of life. The ideal cinema would be one in which a glimpse was provided of all ways of life. For these and other reasons, therefore, the conduct of the film industry is a matter of national concern, and, therefore, quite properly from time to time exercises the attention of Parliament.

Not Nationalisation

It does not follow, however, that because film-making is a national concern it must therefore be nationalised. Nationalisation is not the only alternative to unregulated enterprise, and in this case would be a very bad alternative. For it is highly undesirable that there should be any central control over any of the media of expression. Nobody suggests that book-publishing or the Press should be nationalised; nor should film-making. It is true that a nationally controlled monopoly is more democratic than a privately controlled monopoly, but there is surely no reason why we should submit to either. Government action is, therefore, designedly indirect.

In the summer the Chancellor of the Exchequer announced the introduction of an *ad valorem* import tax on foreign films. The prime purpose of this was to save twelve million pounds worth of dollars. Nobody will dispute the rightness of this objective, though it is fair to examine all its consequences and to inquire whether it is the best method possible.

For my own part, while I approve of a tax, I would prefer a footage tax at a rate of so many pounds per foot of imported

film, calculated to save the same quantity of dollars. This tax would be linked with a system of rebate which exempted foreign film exporters from the tax in proportion as they imported and sold British films. The details and necessary safeguards I need not elaborate here, but it has one major advantage: a tax of this kind would tend to open up the American market to British films. For the first time it would be to America's financial advantage to show our films, instead of to their financial disadvantage.

How the State Can Help

The struggles of Mr. Rank and others to crash the American market are well known. These struggles, with their heavy costs in film exploitation and in the purchase of cinemas, have already cost the country so formidable a quantity of dollars that the exact figures have had to be kept secret. Whether they have brought back, or show any signs of bringing back, anything like a comparable sum from the showing of British films, nobody knows—at least the public doesn't know. The balance-sheet has not been disclosed. But a reciprocal tax of the kind I have described would transform the situation overnight. Instead of merely applauding the struggles of our film producers to enter the American market and footing the dollar bill and reserving a good deal of scepticism as to their success, we should be providing them with a positive and a powerful weapon for negotiation. That is one of the ways in which the State could help.

Now, whichever form the tax may take, one of its consequences is quite clear. Fewer American films will be imported into this country, and the problem of filling the available screen time in our cinemas may well become acute. Without sufficient films many theatres may have to close; but let it be recognised clearly, that this prospect is not only a danger, it is also an opportunity.

In the past British films, especially if they were not made indirectly by the big circuits, had difficulty in squeezing their way on to British screens. The tie-up with America was too tight. Profits from American films were too great. An improvement in British production and development of British stars has in recent years improved this position, but not to the point where British films could dispense with the protection of "quota" regulations. Now, however, the likely problem is not how British producers can acquire a little screen time, but how British exhibitors can fill their screen time. The producers, therefore, have the ball at their feet.

How are they using their opportunity? Is every studio humming with a sudden access of activity? From all accounts the exact opposite is happening. Three studios have actually closed down. Others are running

to considerably less than their full capacity. The closed studios have chosen this particular moment to undertake repairs and reconstruction. Nobody disputes there is a need for them, but those same studios have managed to carry on till now; why not a little longer? Those same studios continued to make films right through the years of the blitz; why not a little longer?

Must Cut Costs

There is an answer given to this. It is that the films which had been planned for production before the imposition of the tax will now have to be pigeon-holed or revised because in future it will only be possible to produce much cheaper films now that the American market is likely to be closed to us by way of reprisal and only the proceeds of the British market can be counted upon. To plan new film subjects or to revise old shooting scripts takes time as well as a temporary diminution of production.

Only a few hard figures can prove whether this is a valid argument or not. It presupposes that in the past the profits on British films have been derived from the American market, and that without the American market they would have shown a loss. Is this in fact the case? If so, what are the figures? What we require to know is not whether an odd individual film here and there has derived its profit from American showing, but whether the total output of British film over the past three or four years has done so, and has done so, moreover, taking into account all American overheads. We are led back once more, therefore, to the central secret, which is so jealously guarded, the secret of how far the attempt to exploit the American market has increased or diminished our profits.

If it is true that American exhibition has provided British films with their profit surplus (and we have no evidence of this), then clearly we should have to make cheaper pictures. It would mean choosing cheaper subjects, organising shooting schedules more economically, reducing prodigal overheads, and generally shifting the film "way of life" off the champagne and cigar standard.

Double Output

Quality would have to be maintained more by talent than by cash. Every yard of available studio space will have to be utilised as far as possible without gaps. Studio space in France, Italy, Germany and Czechoslovakia must be rented. Schedule time must be cut down. By every possible method the output of British films must be doubled and their costs reduced.

Even so, we must recognise that British screen time will probably not be filled, though that, of course, depends on the extent to which America withholds its pictures. And so, exhibitors and renters must lend a hand also. They must return to single-feature programmes with shorts and vaudeville. Weekly and twice-weekly changes of programme must be abandoned in favour of the long run wherever possible. Reissues, particularly of old British films, must be utilised to the maximum. Of all this there is as yet little sign.

But the British film industry, which in the last few years has done so much to pull itself together and increase Britain's prestige in these fields, will, it is to be hoped, accept the fact loyally that this new predicament, the result of our new economic predicament, involves a fresh stock-taking; it involves great difficulties, but also, as I have said, great opportunities. I believe that the difficulties will be surmounted and the opportunities seized.

THE "KINE'S" ANNUAL FILM SURVEY

by R. H. "JOSH" BILLINGS, Review Editor

What the Box-Office Returns Show for 1947



AFTER the Press show of "The Best Years of Our Lives" (RKO-Radio) early in March we confidently thought that we had seen the Number One release of 1947. Since then it has been decided to postpone the film's general distribution until 1948, so we are left with the ticklish task of sorting out the rest.

It has been a good, if not vintage, year, and the evenness of the product has complicated the problem, but it has been solved. "With malice towards none; with charity for all; with firmness in the right as the box-office gives us to see the right," we hand out the following awards:—

In declaring "The Courtneys of Curzon Street" (British Lion—British) the biggest and most popular success of 1947, we have taken into account the amazing goodwill established by Anna Neagle and Michael Wilding, and director Herbert Wilcox. They have built up a team that has captured the affection and esteem of practically all classes of audiences. The highbrows may disagree with the verdict, but the film industry is determined to carry on, whether they approve or not, and while the world is waiting for them to write the perfect script, Herbert Wilcox and Company are more than playing their parts in maintaining box-office receipts.

Success of a Showman

Herbert Wilcox was also responsible for last year's runner-up and one of the most successful reissues of this year, "Piccadilly Incident." He has no peer as a showman and has already got the B.B.C. to broadcast excerpts from his forthcoming film, "Spring in Park Lane"! Now that it is evident that the halcyon days are over and that the masses are starting to shop for their films, all connected with production and distribution should take a leaf out of the gilded Wilcox book. Far too many producers and directors lose interest in their films as soon as the last foot is shot.

The Number One Renting Company is, of course, General Film Distributors. Backed by J. Arthur Rank, G.F.D. have been a god-send to the industry. In spite of rain, snow, slush, fuel cuts, unprecedented months of sunshine and the chaotic economic conditions of 1947, they did yeoman service in keeping the kinemas fed, and almost entirely with British films! The Rank Organization was responsible for at least one big box-office winner in every month and completely swept the board in June!

G.F.D.'s outstanding releases were "School for Secrets," "A Matter of Life and Death," "The Dark Mirror," "The Killers," "Great Expectations," "Green for Danger," "Odd Man Out," "Nicholas Nickleby," "The Man Within," "Black Narcissus," "Hue and Cry," "I'll Be Yours," "Frieda," "The

BEST OUTPUT: G.F.D.

RUNNER-UP: PARAMOUNT

BIGGEST BOX-OFFICE ATTRACTION: "The Courtneys of Curzon Street" (British Lion—British)

RUNNERS-UP (in release order):

"The Jolson Story" (Columbia—U.S.); "Great Expectations" (G.F.D.—British); "Odd Man Out" (G.F.D.—British); "Frieda" (G.F.D.—British); "Holiday Camp" (G.F.D.—British); "Duel in the Sun" (Pathe—U.S.).

MOST SUCCESSFUL BRITISH FILM: "The Courtneys of Curzon Street" (British Lion—British)

MOST ARTISTIC FILM: "Odd Man Out" (G.F.D.—British)

Upturned Glass," "Rookies Come Home," "Jassy," "Holiday Camp," "The Web," "Master of Bankdam," "Brute Force," "Captain Boycott," "Ivy," "White Unicorn," and "The Woman in the Hall." A host of other workmanlike pictures, "This Modern Age," the outstanding British interest series, and the Gaumont-British and Universal News complete an output that has no parallel here or in America.

Paramount are the runners-up. Their product, headed by "Blue Skies," "Calcutta," "My Favourite Brunette," "California," "Welcome Stranger," "Wild Harvest," "Perils of Pauline" and the successful Anglo-American programme, "Dear Ruth" and "Dancing with Crime," was a model of consistency. The Paramount News adds lustre to the list.

Picture of the Year

British Lion had the picture of the year, "The Courtneys of Curzon Street," and other capital British films, "A Man About the House" and "A Shop at Sly Corner." They also handled the solid Republic output. Alexander Korda's Technicolor triumph, "An Ideal Husband," will get them off to a flying start in 1948.

Columbia headed their list with one of the greatest box-office turn-ups of all-time, "The Jolson Story." The success of this picture confounded more than one of the booking experts. Others worthy of mention were

"Down to Earth," "Johnny O'Clock," "Dead Reckoning" and "The Guilt of Janet Ames."

M-G-M, not quite so conspicuous as usual, registered with "Till the Clouds Roll By" and "The Green Years," both big money-spinners. They also had "The Yearling," "The Hucksters" and "Love Laughs at Andy Hardy" and "The Song of the Thin Man," two popular series successes.

Pathe hit the highspots with "Duel in the Sun," the record-breaking Selznick Technicolor opus, and "While the Sun Shines" and "Temptation Harbour," two British films. And apart from their handy Monogram and P.D.C. programmers, they included in their output the Anglo-American home-made films, "Spring Song," "Laughing Lady," "Woman to Woman" and "Green Fingers." Pathe Pictorial and Pathe Gazette completed their prodigious output. Every year sees Pathe higher and higher up in the list of major renters.

RKO-Radio maintained their reputation for quality and quantity. Their high-steppers were "Bachelor Knight," "So Well Remembered," "The Kid from Brooklyn," "Song of the South," "Sinbad the Sailor" and "Tarzan and the Huntress." "Notorious," to everybody's surprise, failed to live up to expectations.

Twentieth Century-Fox's most successful pictures were "Three Little Girls in Blue," "13 Rue Madeleine," "Boomerang," "Margie," "The Razor's Edge," "The Shocking Miss Pilgrim," "The Ghost and Mrs. Muir," "The Homestretch" and "The Big Heart." The British Movietone News and the American "March of Time" rounded off their steady, if not spectacular, output.

It Hit the Headlines

United Artists hit the headlines with "The Outlaw," the sensational Jane Russell vehicle. "School for Danger," a first-rate British documentary, was their contribution to quota.

Warners topped their imposing list with "Night and Day," "The Two Mrs. Carrrolls," "Nora Prentiss," and that outstanding British film, "They Made Me a Fugitive." They were seldom off the box-office bull's-eye.

Butcher's, one of the oldest and most reliable of the Independents, produced and released "Send for Paul Temple," "Those Were the Days" and "When You Come Home," creditable full-length British pictures. "Road to the Isles," "Scottish Symphony" and "Twenty Questions," skilfully tailored full quota featurettes, made by Federated, strengthened their output.

Exclusive marketed twelve British features and featurettes, headed by "Death in High Heels," "Crime Reporter," "Bred to Stay,"

Continued on page 14

"Candy's Calendar" and "It's a Dog's Life." Their outstanding reissue was "I Met a Murderer."

New Realm scored with "Jim, the Penman," "Making the Grade," "Roman Holiday," "Days of Make Believe," "Appointment with Fire" and "Prisoners of the Tower." There were other useful quota featurettes, as well as a number of saleable reissues.

Ambassadors mingled two competent British films, "The Mysterious Mr. Nicholson" and "Black Memory," with a number of useful revivals.

Eros, newcomers, concentrated solely on reissues and took a flyer with "Birth of a Baby." Now that it is obvious that the flow of American product is going to be severely restricted, Eros is certain to become a powerful factor in renting circles and at the box-office. They have the cream of the Rank revivals, as well as the reissue rights of many Universal money-spinners.

There were about fifty full-length British features shown during the current year and two out of three were sponsored by the Rank Organisation! Most of them made history, but it is open to question whether they made a profit in some cases, so high are costs. Box-office success can sometimes be earned at too big a price. As for the quota featurettes, we simply couldn't count them.

Colour Novelty Gone

There were just on thirty Technicolor offerings, but colour is no longer a novelty nor a sure guarantee of high returns. Even so, few musicals or outdoor melodramas have scored without it.

The star situation has, it will be observed, changed slightly from last year. James Mason still holds his own at the box-office, but John Mills, with three big British box-office successes to his credit, is now in the same dizzy bracket. Margaret Lockwood remains the First Lady of the British screen, yet for sheer personal popularity she has nothing on Anna Neagle.

Stewart Granger scored in "Captain Boycott," but this was his only film. Of the newcomers we have no hesitation in placing Kieron Moore first. He put up a grand performance in "A Man About the House" and in "Mine Own Executioner," yet to be generally released. Jean Simmons was the most boosted of the fledglings, but she has been so hardworked following "Great Expectations" that those who have her under contract are in danger of stunting her growth. David Farrar is hardly a recruit, but his good performances in "Black Narcissus" and "Frieda" rocketed him to the top. Kathleen Ryan, "heroine" of "Odd Man Out," was, in our opinion, easily the most outstanding of the rest.

Number One Studios

The Gainsborough Studios are Number One again this year. Sydney Box has successfully stepped into "Bill" Ostrer's shoes and proved that the reputation he gained with "The Seventh Veil" was no fluke. He, like Herbert Wilcox, has keen box-office sense.

The film business is, as we have frequently stated, the only one left in which the customer is always right, and it is the pennies and not us who have really compiled the list of stars and successes. The catalogue of winners is so varied that the only conclusion that can be drawn from it is that the masses come for practically anything provided it has star and title values and is presented with showmanship. Even the sadistic triumphs as long as it is cunningly garnished.

The Gaumont-British Circuit once more had the greatest number of winners, but A.B.C., with "The Courtneys of Curzon Street," "Duel in the Sun," "Night and Day," "The Two Mrs. Carrolls" and "They Made Me a Fugitive" was well on their heels. With the British Lion-cum-Korda output to help them next year, they'll give both G.B. and Odeon a few sleepless nights.

The total of reissues was extremely high in 1947, but, although many were successful, the public is beginning to show signs of tiring of museum pieces. True, this has been a poor year for American films, but anybody who thinks that we can get along without good American product needs to have his head examined. A number of promising Hollywood pictures have been unveiled in the States since the British tax was imposed, and the sooner the burden is lifted and the steady flow of

American top-liners is resumed the better. As in previous years, the information contained in these pages comes from renters' sales departments, circuit chiefs, prominent independent bookers and from our own observations and check-ups. We've not only seen every film mentioned here, but, whenever possible, traced its fate from the West End to the suburbs and sticks.

It's too early to attempt a prognostication of the future, but if the Rank Organisation maintains its record, Alexander Korda's optimistic words are translated into deeds—and he's made a great start—and A.B.C. get cracking, there'll be little need for despondency, but a bundle of new Hollywood hits would still be our first choice as a Christmas and New Year gift! Whatever we may say or feel, America and Britain cannot serve the filmgoing public adequately unless they share each other's screens.

HERE ARE THE OTHER SUCCESSES

Other Notable Box-office Attractions in Release Order:—"Blue Skies" (Paramount, American), "A Matter of Life and Death" (G.F.D., British), "Night and Day" (Warner, American), "The Green Years" (M-G-M, American), "The Kid from Brooklyn" (RKO-Radio, American), "Calcutta" (Paramount, American), "The Outlaw" (U.S., American), "Green for Danger" (G.F.D., British), "My Favourite Brunette" (Paramount, American), "The Razor's Edge" (Fox, American), "Nicholas Nickleby" (G.F.D., British), "Till the Clouds Roll By" (M-G-M, American), "California" (Paramount, American), "Song of the South" (RKO-Radio, American), "Welcome Stranger" (Paramount, American), "Black Narcissus" (G.F.D., British), "Hue and Cry" (G.F.D., British), "Wild Harvest" (Paramount, American), "The Homestretch" (Fox, American), "The Upturned Glass" (G.F.D., British), "Perils of Pauline" (Paramount, American), "They Made Me a Fugitive" (Warner, British), "So Well Remembered" (RKO-Radio, British), "Nora Prentiss" (Warner, American), "Jassy" (G.F.D., British), "The Two Mrs. Carrolls" (Warner, American), "October Man" (G.F.D., British), "Captain Boycott" (G.F.D., British), "A Man About the House" (British Lion, American), "Bachelor Knight" (RKO-Radio, American), "White Unicorn" (G.F.D., British), "Desert Fury" (Paramount, American), "The Big Heart" (Fox, American).

Most Successful British Independent Renter:—BRITISH LION: "The Courtneys of Curzon Street," "A Man About the House," "The Shop at Sly Corner," "White Cradle Inn."

Most Successful Musicals:—"The Jolson Story" (Columbia, American), "Blue Skies" (Paramount, American), "Night and Day" (Warner, American), "Till the Clouds Roll By" (M-G-M, American).

Best Interest Series:—"This Modern Age" (G.F.D., British).

Best Full-length Cartoon:—"Song of the South" (RKO-Radio, American).

Best Full-length Documentary:—"School for Danger" (U.A., British).

Best One-Reeler:—"Cat Concerto" (M-G-M, American).

Best Individual Performances:—John Mills ("Great Expectations," "So Well Remembered," and "October Man"); James Mason ("Odd Man Out" and "The Upturned Glass"); Trevor Howard ("They

Made Me a Fugitive"), Larry Parks ("Jolson Story"), Kieron Moore ("A Man About the House").

Most Popular and Consistent Stars:—John Mills ("Great Expectations," "So Well Remembered" and "October Man"), James Mason ("Odd Man Out" and "The Upturned Glass"), Margaret Lockwood ("Jassy," "Hungry Hill" and "White Unicorn"), Anna Neagle and Michael Wilding ("Courtneys of Curzon Street"), Bing Crosby ("Blue Skies" and "Welcome Stranger"), Bob Hope ("Where There's Life" and "My Favourite Brunette"), Cary Grant ("Night and Day" and "Bachelor Knight"), Alan Ladd ("Calcutta" and "Wild Harvest"), Bette Davis ("Stolen Life" and "Deception"), Humphrey Bogart ("Two Mrs. Carrolls" and "Dead Reckoning"), Barbara Stanwyck ("Two Mrs. Carrolls" and "The Other Love"), Deborah Kerr ("Black Narcissus" and "The Hucksters"), David Farrar ("Black Narcissus" and "Frieda").

Most Promising Newcomers:—Kieron Moore ("A Man About the House"), Kathleen Ryan ("Odd Man Out"), Jean Simmons ("Great Expectations," "Uncle Silas" and "The Woman in the Hall"), Mai Zetterling ("Frieda"), Nigel Buchanan ("A Woman in the Hall"), Evelyn Keyes ("Jolson Story"), Claude Jarman ("The Yearling"), Richard Conte ("13 Rue Madeleine").

Most Promising New Team:—Jack Warner and Kathleen Harrison.

Best British Directors:—Herbert Wilcox ("Courtneys of Curzon Street"), David Lean ("Great Expectations"), Carol Reed ("Odd Man Out"), Basil Dearden ("Frieda"), Sidney Gilliat ("Green for Danger"), Michael Powell and Emeric Pressburger ("A Matter of Life and Death" and "Black Narcissus"), Charles Crichton ("Hue and Cry"), Lawrence Huntington ("The Upturned Glass"), Bernard Knowles ("Jassy" and "White Unicorn"), Ken Annakin ("Holiday Camp"), Roy Baker ("The October Man"), Cavalcanti ("They Made Me a Fugitive"), Leslie Arliss ("A Man About the House"), Frank Launder ("Captain Boycott").

Most Successful British Studio:—Gainsborough ("The Upturned Glass," "Jassy," "Holiday Camp," "The Man Within," "The Brothers" and "Dear Murderer").

Best Reissues:—"Birth of a Baby" (Eros, American), "Hatter's Castle" (Paramount, British), "Piccadilly Incident" (Pathe, British).

STORM Over "Picture Parade"

SECTIONS of the film trade have strongly criticised Peter Eton's "Picture Parade" as essentially an anti-film programme. They say that it "knocks" pictures and picture people. There are always two sides to every question, and the "Kine.," which holds a balanced view on the subject, has offered Eton space in which to reply to his critics. These are his views, in which he protests that his programme gives far more boosts than kicks to the industry in general.

RECENTLY I had to explain to a puzzled B.B.C. official why I take so many taxis to Wardour Street. It was pointed out to me that a brisk ten minutes' walk or a three-halfpenny bus ride from Broadcasting House would land me there quite comfortably. My excuse was that a taxi was safer.

I'm not a particularly nervous man, but sometimes when I've had to walk down "the street," and friends have stopped to pat me benignly on the back, I have winced. My colleagues at the B.B.C. who read the Trade papers say it is because I fear a knife between the shoulder blades.

I have been attacked because "Picture Parade" is supposed to be "anti-Renter," "anti-Manager," "anti-Hollywood," "anti-Projectionist," "anti-Rank," "anti-pro-Rank," "anti-Kinema," and "against the interests of the Film Business."

Why All the Fuss?

Now, why all this fuss? Why is a certain section of the industry anti-"Picture Parade"?

I think it's because there is a fundamental difference of opinion between the renters and the B.B.C. as to where "Picture Parade's" duty lies. I am not claiming that the B.B.C.'s attitude is the right one; I am merely attempting to explain it.

The Wardour Street side of the film industry regards pictures as a commodity to be bought and sold, like any other industrial product. A constant output of films must be exhibited and distributed to keep the cinemas open, and money must be rapidly turned over to keep the industry alive.

And this is where the trade thinks "Picture Parade" could be useful. A well-aimed plug on the air should make quite an impression on the eight to ten million regular listeners to "Picture Parade"—they are all potential picturegoers in the eyes of the film-business man. "Picture Parade" should provide the outlet in Britain that American-sponsored radio provides for Hollywood. In fact, when "Picture Parade" began over 20 months ago it was welcomed with open arms.

Unfortunately, "P.P." has a mind of its own and has not carried out its duties quite as the trade hoped.

And that is where the chasm lies between the exhibitor and "Picture Parade." With the exhibitor the film business is nothing but a financial enterprise, with "Picture Parade" it's an entertainment, a form of art, and propaganda, an important industry, and, indeed, a part of our lives. I think that a radio programme reflecting these facets must carry a terrifying responsibility, especially as it's the only regular film magazine on British radio.

Exhibitors' Dislike

From the ordinary picturegoer's point of view the exhibitor's and distributor's problems are of no more interest than the prop man's or the crowd artist's.

From this general view, it is easy to see why certain exhibitors dislike "P.P.'s" reaction to their contributions to the film business.

There's often an item put in to provoke picturegoers to use their brains. If it's a discussion on some trend of the business side of the industry it's quite likely to meet with



Peter Eton with Googie Withers, Betty Box and Glynis Johns at the London Zoo during the making of recordings for a broadcast of MIRANDA

the exhibitor's disapproval. He may think it will affect his box-office takings; therefore, he dislikes the item.

There's frequently an item of satire on the lines of the KINE's own "Screencomber." "Drearitone" has taken petty weaknesses of the mighty Industry, enlarged them to fantastic sizes and pricked them with the pin of satire. Some go off with a pop, others do not. But the fact remains that some exhibitors dislike satire; it makes them feel uncomfortable. As often as not it pokes fun at Hollywood and, until recently, most of their business was done with Hollywood; therefore they dislike the item, for it is bad for business.

There are usually two or three less dangerous items to follow. Perhaps a visit to a film studio, where I chat informally to stars and technicians. I realise that in the film business there's a vast amount of invested money at stake, and there's always a danger that a person in a responsible position may say something irresponsible. I realise how harmful an unconsidered opinion may be, and I steer clear of that sort of interview. But the business man is on tenterhooks whenever I mention a project in which he has money invested.

Finally, there's always a dramatic spot with scenes from a film, either British or American. If American, it has to be sound track, which doesn't easily adapt to radio—there are too many odd pauses and references to visual happenings. More often than not it's British.

Plug Values

This is the one item that the exhibitor is glad to hear broadcast, but conveniently forgets to say so in print—it has "plug" value. But I am not concerned with "plug" value. Frankly, I don't care whether a broadcast is worth a million pounds or twopence to the company that makes it, or to the firm that distributes it. The only condition governing its inclusion in the programme is whether or not it can be translated into radio and still remain entertainment. And talking of "plug" value, I remember one Trade paper reporting that the stimulus to the national audience by a broadcast in "Picture Parade" might run into seven figures. The renter can work this out for himself.

This is so easily forgotten by the exhibitor who has had his ego deflated in an earlier item—so easily forgotten by the Trade as it rushes into print the next day hotly condemning some individual's expression of free opinion, as an insult to the industry, and so on and so on.

I ONLY wish my Trade critics could look back with me over the last 34 programmes. They might realise that the one or two small items that have angered them are swamped by a mass of entertaining items about the Industry.

I have been accused by the trade Press of giving the highbrows disproportionate programme time—that is not so. I have the greatest respect for a sincere approach to picture-making, but I regard film-making as simply the result of many complicated technical processes put together by responsible craftsmen, and if people like Wilcox and Arliss can be businesslike as well, I salute them.

Never Criticise

It has never been my concern to deride popular pictures which for some reason or another do not come up to my own personal standards of appreciation. Attentive listeners to "Picture Parade" will notice that I myself never criticise—nor does the programme. Responsible people are invited to use the programme as a platform for airing their views—I am there only as a guide.

If items fail to meet with approval, for other than business reasons, I welcome criticism—if the programme fails to entertain, or misstates facts, I am only too glad to read what the trade papers say, but so far practically all the criticism has been inaccurate, and at a guess I would say that it has been made on hearsay.

I feel strongly about this, because the programme is a sincere effort on my part to supply an entertaining yet informative programme in the limited medium of sound about a series of highly competitive private enterprises which rely for their entertainment value mainly on their appeal to the eye.

The programme is "clean"; by that I mean it is not sponsored, it neither relies on revenue collected from advertisements nor is it under the domination of any film company or group. It is independent and has no axe to grind. It is certainly not anti-American or anti-renter.

We have gone through some rough times—the programme and I. We seem to thrive on it. I have heard tell that there are one or two excitable people in Wardour Street who talk of withdrawing their firms' co-operation. I beg them to think twice before making such an unfriendly step. The more difficulties they put in my way the harder I shall strive to surmount them.

If I appear to be on the defensive it is because "Picture Parade" is the one radio programme of which I am rather proud. Listeners seem to appreciate that the programme does not play down to them, and newspapers have been kind about it, mainly, I think, for its David-like courage to stand up to the Goliath of a film Industry when it genuinely felt it was in the interests of the industry to allow a controversial item to be broadcast.

For that very reason it has been damned by the small-minded few.

The *Radio Times* calls the programme "Picture Parade"—in my office it's known as "P.P." In a letter sent to Bob Hope 18 months ago, when I asked him to broadcast, it was called "P.P." several times. Bob, a fugitive from heaven-knows-how-many sponsored film programmes, read through the whole script—it was a pretty outspoken one—gaspd, and said: "I think this should stand for Pilgrim's Progress."

It does!

STARRING THE KINEMA WORKER

HERE "for one week only," we turn the limelight on half a dozen modest workers, the ordinary staff in an important circuit kinema. "Everyone gets publicity in the film world except us" might have been their cry, but, oddly enough, it wasn't. They are human units doing routine jobs in one of the leading industries, vital links in the great chain of service to the kinema-going public.



USHERETTE—Edith Hughes

CAN an usherette enjoy going to the pictures? You'd hardly think so, yet Mrs. Hughes, who has held her job for fifteen years, has not found her appreciation of a good film in any way blunted. She likes domestic dramas and is especially keen on pictures of the "Mildred Pierce" type, with strong feminine rôles. Her favourite actress, though, is not Joan Crawford, but Ingrid Bergman. Ronald Colman gets her vote among male stars.

Her manager describes her as the perfect usherette. That is to say, she has patience and tact in unlimited quantities and a deep-rooted understanding of human nature. Not every patron who attends a big suburban kinema is a model of decorum. There are cantankerous souls who have made up their minds to find fault with everything—so much so that you would hardly think that they had come out for amusement. There are abusive, ill-mannered patrons; there are others who come in laden with luggage and parcels and expect to be given several seats to accommodate their belongings. All these have to be placated somehow so that the normal patrons are not inconvenienced.

Only once has Mrs. Hughes admitted defeat. That was when she had a "regular" who always declined her aid and insisted upon finding a seat for himself. He usually arrived when there was plenty of room, but she noticed that he was singularly "choosy" and always made for a remote corner seat, as far away from other members of the audience as possible. He is known in the kinema to this day as "Garbo's brother." Mrs. Hughes chose the nickname!



CHIEF PROJECTIONIST—
Dennis Surrey

TO be chief projectionist at the age of twenty-five is not a bad achievement for a youngster who was considered unfit for military service. Dennis Surrey started as a lad in a suburban kinema ten years ago and worked his way up. His present post is with an important theatre in a big circuit. He has five other projectionists under him, including his young brother, Keith, who also figures on this page.

His home is in Kilburn, and his favourite pastime is motor-cycling. He has a B.S.A. machine of which he is intensely proud, and he finds a good spin on the open road an excellent tonic after long hours in "the box."

Like most other kinema workers, Dennis Surrey often indulges in a "busman's holiday" and, after running many thousands of feet through his projectors, takes his ease in a nice plush seat and watches the silver screen as a layman. He's quite fond of the films, in fact; but he likes them to be rousing films, with plenty of action and drama. He instances George Raft as a star for his money, and he confesses to being a great admirer of Joan Fontaine. The film which made the greatest impression on him was "Rebecca."

He is intensely keen on his job, but he is far from being complacent about the progress he has made, gratifying though it is. Sometimes he looks beyond the screen and sees a vision, in glorious Technicolor, in which he figures as chief engineer, responsible for the running and maintenance of a thriving kinema. "And why not?" says his manager. "I like to see a youngster with ambition."



CASHIER—Mrs. Marjorie Boddy

YOU wouldn't think that much of the life of a kinema could be seen from the restricted confines of the box-office; yet Mrs. Marjorie Boddy will tell you that you see plenty. She should know, for she's had ten years' experience of the job and has "loved every minute of it."

There were moments in her early days, she admits, when she hated having to cope with thoughtless latecomers who tendered five-pound notes for shilling seats just as she had made up her cash for the day; but now she takes that sort of thing in her stride.

After all, a kinema cashier is in a privileged position. She is the one employee who has a direct contact with every one of the theatre's patrons. Rightly or wrongly, they rely upon her appraisal of the programmes.

She is guide, philosopher and friend to countless regular patrons, and there are many who decline to be influenced by publicity matter and who don't care a rap what the critics say. They want Mrs. Boddy's opinion, and no other. If their preference is for a British film, then they want her assurance that the film "now showing" is genuinely British. She is their acknowledged authority on what is good. Mrs. Boddy is a film fan herself and frequently goes to the kinema on her days off. And she consults Mrs. Boddy, too, because she knows the sort of films that Mrs. Boddy likes! Her two favourite British stars are Margaret Lockwood and Dennis Price.

But her real spare time interest is her home; and if you ask her if she has a hobby she will say: "Yes; looking after my small son, John!"

AMBITIOUS TOO

They may be on the lowest section of the trade ladder, but they know every rung, and most of them have ambitions for climbing higher. Like the projectionist who hopes one day to be a chief engineer in a super kinema.



FOREMAN—Henry Carter

TEN years as foreman in a busy kinema have taught Henry Carter a lot about the perversity of human nature. Watching patrons come and go, he has noticed their little vagaries. He wonders why nine people out of ten will always tug at a door that is clearly marked "PUSH," and push like a bulldozer at one marked "PULL."

Not that he has much time to indulge in philosophy when on duty. There is always plenty to do, and as much variety as anyone could wish for with extra duties ranging from the salvaging of children who have become detached from their parents to gently rousing elderly patrons who have fallen asleep in their seats and are blissfully snoring on long after the rest of the audience has gone.

There is "chucking out" to be done if, as sometimes happens, some noisy roisterer contrives to get into the hall and then starts annoying everyone with his clamour. And there are other awkward customers who have to be handled with tact and diplomacy and a great deal of firmness. Patience is needed, too, in dealing with the dithering type of patron who can't be sure whether she was to meet her friend in the vestibule or inside the theatre. And there are always scores of folk who "think" they have lost a parcel or an umbrella, but who really can't say for certain what the said articles were like, or whether they had them when they came in or not.

But the job's fun, says Henry. And he likes a good film himself. "Piccadilly Incident," for instance.

A veteran of World War One, he was wounded at Loos, when serving with the 13th London Regiment. But his experiences didn't diminish his love of hiking. He still enjoys a good long tramp in the country.



**JUNIOR PROJECTIONIST—
Keith Surrey**

KEITH is seventeen and has spent two years in the operating room, working under his brother Dennis, who is chief projectionist. He likes the work and he likes films, especially those that deal with animals.

Natural history is his pet subject. He reads every book he can get hold of, has been to Whipsnade and Regent's Park zoos a good many times, and has lately been studying animals and their evolution. One of his proudest possessions is a mongrel terrier called "Judy," just three years old. "Judy" is fortunate in having a master who really understands animals.

Keith's other big interest is cycling, partly for the exercise but chiefly because it enables him to escape from town and get out into the countryside. He doesn't belong to a cycling club, but prefers to get out for the day with one or two bosom pals who share his love of nature.

His excursions this year have taken him to St. Albans, the Thames Valley and Southend-on-Sea. It's a fine thing, he says, to pack up a few sandwiches and get right away to picnic in the open air.

Nevertheless, his work in the projection room has given him a taste for engineering also. Like his brother he has ambitions in that direction. But however his career may develop, one thing is certain. He won't drop his natural history.



CLEANER—Lily Benson

LILY'S association with the world of the kinema extends over a period of twenty years. She is senior cleaner at the flourishing suburban kinema where she started working two years before Al Jolson made history with the first "Talkie." And that, as the Americans say, is a mighty long stretch of chronology!

And, talking of Americans, Lily says she dates the end of the war from the morning when her theatre yielded a dearth of spent chewing-gum. She knew then, without looking at the papers, that the G.I.s had gone home! But she won't forget her war-time "battle of the gum" in a hurry.

Lily has a cheerful, philosophic outlook. She likes the films and names Anne Crawford as the star she most admires. The picture which lingers in her memory as "really lovely" is "Mrs. Wiggs of the Cabbage Patch."

There's plenty of variety in her job, she says, because she and her team change jobs to suit themselves, working downstairs one day and up in the circle the next. Then there are the offices and vestibules to be kept tidy, so there's always plenty to do.

She has her own ideas about the patrons. She cannot understand why anyone can be so forgetful as to leave false teeth behind. And as for wallets and purses! Lily has won immense gratitude and has often been rewarded by those whose property she has been able to restore.

Only one thing worries her. She cannot imagine how the crazy folk who habitually leave one odd shoe behind them ever get home! Do they remove the other and walk barefooted? Or do they hop on one leg all the way? She wishes someone could tell her the answer to that one. She's swept up hundreds of odd shoes in her time!

THE STORY OF THE NAVY'S WARDOUR STREET

How the Trade is Co-operating with the R.N.F.C. in the Task of Keeping Films at Sea

AS you read this, somewhere on the high seas British sailors will be gathering round a projector to while away a few hours of off-duty boredom. They will be seeing the best—and only the best—films from British and Hollywood studios. The show will be one of scores which take place day after day, wherever there is a unit of the Royal Navy.

And the background to this service, typical of British enterprise, is the story of a unique co-operation in peace time and at war between the film business and the Royal Navy.

The Nerve Centre

It is the story of dockland's Wardour Street, the nerve centre of the Royal Naval Film Corporation in Royal Victoria Yard, Deptford. There, where the cluttered pre-fabs of Windmill Close (their only view being the upright arms of wharfside cranes) spread out to the gaunt walls of the Yard, is the headquarters governing the release and dispatch of movies to the British Fleet wherever it may be.

It all began 11 years ago—in the summer of 1937, when Lord Mountbatten and the late Duke of Kent first enlisted the aid of the film industry in the setting up of an organisation for the supply of first-class entertainment films to the Fleet. The film men propagated the idea, and very soon, with the full blessing of the industry, the Royal Naval Film Corporation came into being.

War Time Beginning

The Federation of British Shipping Industries provided the initial working capital, and the Corporation was formally



Rear-Admiral the Earl Mountbatten of Burma,
President of the Royal Naval Film Corporation

registered as a company limited by guarantee on September 29, 1939.

It found itself faced with a vital job—and a job which had to be tackled under Active Service conditions. No one will be able to estimate the part played by the movies-in-action towards winning the war. But that's a thing of the past, and R.N.F.C.

is now faced with the equally important task of feeding the Fleet with pictures—from China to the Falkland Islands.

The R.N.F.C. is unlike the other two Service film organisations in this respect. The Army Kinema Corporation also deals with the production and distribution of educational and instructional films and the provision of projection equipment and personnel is handled both by the A.K.C. and the R.A.F. Cinema Corporation. The R.N.F.C. is responsible only for the distribution of entertainment pictures—educational subjects and projection equipment itself being the responsibility of the Director of Naval Training and Director of Stores, respectively.

The Deptford centre services four film distribution circuits. These are controlled by film distribution officers at Portsmouth (for the Home Fleet), at Malta for the Mediterranean area, Ceylon to cover the East Indies, and in Hong Kong for the British Pacific Fleet.

All at Sea

Deptford itself services the vast American and West Indies area, the South Atlantic, and the isolated Falkland Islands.

Sir Arthur Jarratt is deputy chairman and Film Industry liaison officer of the R.N.F.C. Executive Committee. The Corporation is sponsored by the Board of the Admiralty in its capacity as Governors, the Second Sea Lord being the member of the Board directly concerned with the administration of the Corporation. The R.N.F.C. has the Duchess of Kent as Patron, with Rear-Admiral the Earl Mountbatten of Burma as president. The chairman of the Executive Committee is the Deputy Director of Welfare and Service Conditions. Naval officers and senior Civil Servants at the Admiralty comprise the Executive Committee, the advisory members being the presidents (ex-officio) of the K.R.S. and C.E.A., Sam Eckman, jun., R.P. Baker and Max Milder.

Prints are supplied direct by the various renters, the current ratio being about four 35-mm. prints to six 16-mm. prints.

The smaller ships use 16-mm. gear, the larger are equipped with full 35-mm. equipment.

100 News Films

With the current reductions in the size of the Royal Navy, ship after ship is signing off its business accounts with the Corporation. But this does not reduce the amount of work, nor the very practical value of this unique organisation.

Over 100 news films are circulated each year. Thousands of Naval men are entertained each day in all parts of the world.

And what films does the Navy enjoy?

In general, it can be said that any good film is well received, but Technicolor musicals, Disney and community-singing shorts are always sure of a special welcome. But be sure of this: the Navy selects only the best.

And, thanks to Wardour Street, it gets the best.



Sir Arthur Jarratt, deputy chairman and film industry liaison officer of the R.N.F.C. Executive Committee,
Sam Eckman, jun., R. P. Baker and Max Milder, who are corporation advisory members

HERBERT WILCOX the most successful producer of the year airs his views on what's wrong with British picture making and gives an insight into his own methods of speeding up and improving British films.

THESE MUST GO IF WE ARE TO STEP UP PRODUCTION

Excessive Costs, Overlong Schedules and the Long-Haired Amateur

THE simple problem that faces British producers to-day is that costs have gone up and the box-office has gone down.

The consequences of this are many. The first and most obvious is that we must avoid making pictures which immobilise studio space. Films taking twenty weeks and more on the floor are automatically costing so much money that their chance of recovering their cost is almost microscopic and, by a process of simple arithmetic, it can be seen that they are taking up time which could be far better used for the production of a much greater number of less expensive pictures taking about ten weeks floor time space.

I am convinced that if we make more pictures by the rational process of fitting our own home market, we will still have as many hits as we have now, or more.

I am equally convinced that the absolute maximum that can be spent on a British picture is £200,000—unless you have a guaranteed return from the U.S. or are prepared to gamble on foreign releases which may never materialise.

Of course, if we got a godsend in the way of a reciprocal deal with the U.S., then this figure would be much increased. But under present conditions £200,000 is the outside. Indeed, £150,000 would be much nearer the mark.

We must free studio space to make an adequate number of pictures—and cutting floor schedules in order to increase output is our first problem.

Team Spirit Essential

Granted studio space, the next thing is to develop the team spirit which is frequently lacking in studios to-day. I count myself very lucky. I have in Max Green, Bill Andrews and George Maynard—as director of photography, art director and production manager—the finest and soundest men in the industry to-day.

The first question I ask them when we have the script of a new film is: "How much of this is unnecessary and how much will go on the cutting-room floor?"

More money is wasted shooting footage for the bins than in any other way.

My view is that if you aim at 90 minutes you can always get 100 if you eventually want it.

By conferring with my closest colleagues on these lines I find that I start off with a reasonable proposition in running time, and with a script which will waste as little money as possible. It is iniquitous that films are shot with a lofty disregard for length. This not only costs more but reduces the earning power of the picture at the box-office.

* * *

If we could make 50 really big films a year we would have set this industry in order. To step it up to 100 eventually would

be the target, and I consider this the maximum we shall ever get to in our time.

* * *

What we want is a realistic policy in British film production. It is no good creeping along in the dark.

You must know that the goods you are turning out are aimed at the market for which you are designing them. All too often this is not the case.

Time and time again I hammer this lesson away with my team.

From past experience—and my experience as a salesman—we simply don't film the scenes that we don't want. I ask for criticism from everybody in my outfit. I do not want purely destructive criticism, but I go through the reports and often find a significant little suggestion, an inflexion as it were, that convinces me we are building up something with the popular touch.

Too Many Takes

When it comes to getting on the floor, it is up to British producers to recognise what they want when they see it and to get results with as few takes as possible. Takes cost time and time is the most expensive element in the cost of a film.

With no exaggeration I can say that many shots I only take once. You have to bank on your knowledge and your judgment. If you are confident of yourself, you can call "OK." without undue risk.

Obviously you must sometimes take and take and take, particularly if you get a small player who is fumbling his or her scene. This is something no director can be blamed for. But on the technical side, by good planning and searching rehearsal it should not be necessary to retake endlessly to cover illumination or editing.

I am a great believer in rehearsal—almost to the point of exhaustion when inhibitions disappear and the vital spark is exposed. With Anna Neagle I almost invariably find that her first take is the one we eventually use!

Sound Dramatic Basis

The thing to aim at, I maintain, is to secure watertight dramatic construction, a rising dramatic graph, or curve, as it were. Given logical sequences, given long and detailed preparation by lighting men, experienced art directors and so on, and given that sound dramatic basis, one can then go on the floor and re-write a whole scene if one wishes, confident that all-important plans are not being disturbed.

This allows adequate freedom for inspiration on the floor, but doesn't send you off on a wild goose chase which may wreck the theme of your picture.

* * *

The greatest time-savers in this business are good artists.



I believe in artists. I believe in actors. I like them. I understand them, or try to. In this I am lucky. The director who doesn't believe in actors is at a disadvantage. They give you something they do not give a man who may be much better than I am.

* * *

One of the things wrong in this industry is that we are lacking people whose fundamental job is entertainment, normal entertainment for average audiences.

I want to emphasise the need for normality.

I am normal, or at least I think I am. I like life. I like people. I like people in particular when they are natural. I endeavour to repeat this normality on the screen in all our films.

Let us make what one might call open pictures, happy, unclouded pictures. We do not want sadism, abnormality and psychoanalysis. That sort of thing is no good for the average—they don't understand it and in most cases don't want to understand it.

* * *

What is the besetting evil of British films? I will tell you. It's the long-haired amateur who is learning his job at enormous cost to his backers, and in carrying out his theoretical experiments is using valuable studio time and irritating the craftsmen and technicians who are compelled to look on and observe the wastage.

These fellows have always been the curse of the entertainment business—their work usually indicates a profound contempt for human emotions—also for the experienced professional who, at least, knows the business of providing the public with entertainment.

All too frequently they bring with them people whose presence in the studios is undesirable on many accounts, and if you do not know what I mean, then you don't know much about the inside of a studio.

These fellows must go—they just don't belong and in their place let us have more Griffiths, De Milles, Thalbergs, Kordas, George Blacks and Cochrans—all great showmen in the show business.

Let us start off by doing away with the meandering epic with its obscure message of social up-lift or enlightenment and stick to our own job—mass entertainment for mass audiences.

These alleged epics absorb valuable studio space which should be available for successful commercial films without which the industry could not live for five minutes.

A MANAGER'S CHRISTMAS NIGHTMARE



His assistant manager had seemingly changed into a perfect double for Bob Hope!

PERSONAL APPEARANCE

by GEOFFREY WILLIAMSON

IT may be, as Joe Verity contends, that there was whalemeat in those "Turkey Croquettes" he had for lunch that day, or possibly the anonymous wine with which he washed them down set up some unaccountable internal chemical reaction. I wouldn't know. I can only tell you of his subsequent amazing experience as he retailed it to me.

Joe Verity is the manager at our local kinema, highly efficient, full of enterprise and not easily thrown off his balance. A manager has to be prepared for all manner of shocks and setbacks nowadays, but even old Joe was a trifle shaken when the President of the Board of Trade rang him up in person.

It was Christmas week, and you know what that can mean in a busy manager's life. Joe was dozing in his office, snatching a brief rest from entertaining and being entertained, when the 'phone bell tinkled.

"Who is it?" he demanded, blinking himself into wakefulness.

"President of the Board of Trade speaking. Just rang up to make absolutely sure that you are all set for your Grand Christmas Opening."

"Christmas opening?" echoed Joe, suspecting some leg-pull on the part of one of his smart traveller friends.

"Certainly!" snapped a voice that had no familiar ring. "You've seen the Order, surely? All kinemas to be opened on Christmas Day, any manager defaulting to be directed to the mines!"

"But..."

"No BUTS. If you haven't made arrangements to open you must do so immediately."

"I take it you'll supply the films?" sneered Joe in his most scathing manner.

An explosive sound made the wires crackle.

"**NO FILMS!**" boomed the unfamiliar voice. "Penalty for showing films, British, American or 16-millimetre is a fine not exceeding last year's takings, plus all your post-war credits."

"That's dandy!" commented Joe. "What do you suggest I put on instead, Epstein's latest or a flea circus?"

"The Order is perfectly explicit!" thundered the President of the Board of Trade. "Non-stop, all-star variety must be provided, the only alternative being the personal appearance of film celebrities whose engagement would naturally be governed by sub-section J39107-oblique-Q."

"Naturally," sneered Joe.

"And they must be paid Union rates, of course."

"Of course," said Joe. "And what chance do you suppose I've got of signing on anyone at such short notice? Why I couldn't even get a sister act or a Japanese juggler!"

"The Order is explicit!" countered the President of the Board of Trade, and rang off.

Joe found himself breaking out in a cold sweat, and not knowing quite what to do, he rang for his secretary. That was when he got his second shock, for she sailed into his office wearing the scantiest of swimsuits and looking so uncommonly like Esther Williams that Joe had to start polishing his glasses.

However, being a tolerant man and much too perplexed over that 'phone call to stop and inquire whether the hemline had been

changed again, he asked Miss Jagers whether she had heard anything about a scheme for Christmas opening.

"Why, yes," she answered brightly. "There was that special Order from the Board of Trade last week."

"Haven't seen it!" growled Joe.

"But I handed it to you myself."

"Don't remember seeing it. Did I make any comment?"

Miss Jagers blushed.

"You said, 'Another ruddy Order!' and threw it in the wastepaper basket," she explained.

Joe shook his head in a dazed sort of way.

"Still can't remember it," he said. "Anyway, we've got to do something. Assemble all the staff in the foyer—and ask Mr. Withers to step in."

MISS JAGGERS tripped out, swinging her slender hips, and a moment later in breezed Bert Withers, which set Joe off polishing his glasses again, because his assistant manager had seemingly changed into a perfect double for Bob Hope!

"This is no time for impersonations!" he said. "We're in a jam!"

He explained the situation in a few words and asked what was to be done.

"We'll have to fall back on local talent," said Bert.

"Useless!" sighed Joe. "The Order explicitly stipulates All-Star!"

"I can tap-dance a little, and there's that song you always sing at smokers."

"The penalties for default are terrifying," declared Joe, ignoring his assistant's flip-

Personal Appearance

Continued from page 20

pany. "You'd better start ringing up all the agencies."

"And wish them a Sir Stafford Crippsness and all austerity in the coming year?"

"Don't fool! Get busy while I go and break it to the staff."

Leaving Bert that tough assignment, Joe made his way to the foyer, where Miss Jagers, who no longer looked like Esther Williams but was a perfect stand-in for Dorothy Lamour—sarong and nothing—had assembled the entire staff.

"I've broken it to them as gently as I could," she whispered, "but you'll have to smooth them down. . . ."

"Leave it to me," said Joe, who can be quite purposeful in emergency.

BUT when he turned to address the gathering his head began to swim and no amount of lens-polishing did any good. Through a rosy sort of mist he saw the familiar faces of all his brood, but they were just a little bit too familiar. The head commissioner was the image of Oliver Hardy, and the lobby attendant could have passed for Stan Laurel anywhere! The two girls from the box-office were dead ringers for Margaret Lockwood and Patricia Roc, while the usherettes, reading from left to right, seemed to be Betty Grable, Paulette Goddard, Anna Neagle, Jean Simmons and Lana Turner!

Just as Joe was trying to focus on them a sixth came hurrying up, looking all vacant and distressed. "I've lost my torch, *really* I have," she sighed huskily, and it wasn't just her voice that reminded Joe of Katharine Hepburn—the features, blurred though they were, were unmistakable.

After that, of course, old Joe wasn't in the least perturbed to find that his two projectionists were Walter Pidgeon and Bing Crosby. But he told me he had to look twice when the kid with the choc-ices and cigarettes turned out to be Wee Georgie Wood!

"I was just beginning to think I'd been over-indulging," Joe told me, "when I had a flash of inspiration. I saw through it all! I guessed that this had been arranged for me as a Christmas surprise; that my efficient Miss Jagers and the admirable Bert Withers had put their heads together and signed on all these celebrities for the All-Star Christmas show."

THEN, he told me, he had cold shivers. He'd never imagined that his humble kinema would ever be able to put on such a bill.

"Heaven knows what this is going to cost," he said to Miss Jagers. "But, boy! Will it pull in the crowds! Why, even on Christmas Day they'll come in from miles around to see an all-star show like this!"

"It is Christmas Day, silly!" purred Miss Jagers. "And you'd better go and change at once, for we're due to open in five minutes."

"And I suppose it was *then* you woke up?" I asked when Joe reached this point in his singular narrative.

"Oh, no," replied Joe, with a sad shake of the head. "It wasn't till I was half-changed that I realised that there was something phoney about the whole set-up—that it must be a dream."

"How was that?" I asked him.

"It was when I went across to the mirror to tie my dress bow, and saw the reflection. That was what woke me up. For the face that stared back at me wasn't mine at all—it was J. Arthur Rank's!"

THE B.F.P.A. IN 1947 by SIR HENRY FRENCH

IT PAID TO ADVERTISE

An exclusive article to the "Kine." stressing the importance of the Association's advertising drive towards a bigger British film-minded public, especially in the light of the U.S. ban.

WHATEVER differences of opinion there may be about 1947, no one will deny that films have received a fair share of publicity during this year. It opened with the publication of memoranda sent to the Board of Trade by various organisations containing their recommendations for the new "Quota" legislation which is expected to reach the Statute Book early next year.

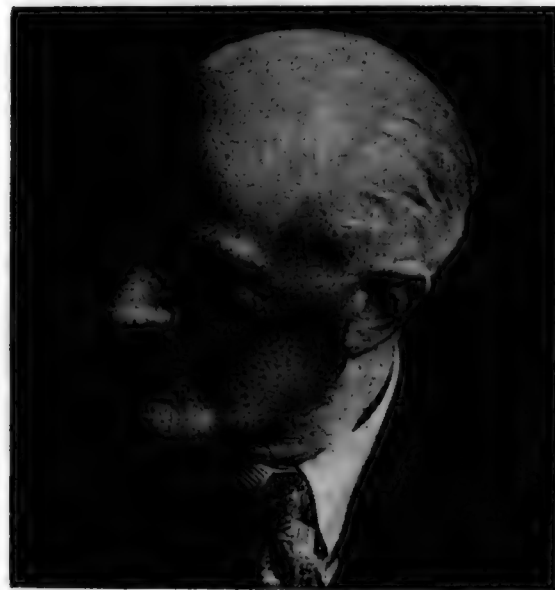
There was a considerable measure of common ground among the views expressed by those bodies which are directly concerned with the actual making of films in this country.

This fact encouraged the hope that the Government Bill, when its terms become known, will be found to give more practical encouragement and security to British film production than was the case in either of the 1927 or 1938 Acts. This feeling of restrained optimism has been maintained throughout the year. If the case for an improved Quota Act was strong 12 months ago, it is certainly much stronger to-day.

During the spring and early summer the British Film Producers' Association broke new ground by publishing in the national and provincial Press a series of advertisements designed to call the attention of the general public to the high quality of British films. The Rank Organisation, about the same time, embarked on a similar enterprise which is still being continued. The two organisations, working entirely independently one from the other, issued advertisements which—in one or two cases, but not in all—closely resembled each other. It was a case of "great minds think alike!"

IT would be very interesting if one could measure the results of a publicity campaign in the same way as one can see the effect of a few days' rain on a pasture field after prolonged drought, but human minds cannot be subjected to scientific measurement. It is, therefore, only a matter of opinion whether these novel advertisements proved an important factor in steadying the minds of the public generally when later in the year it suddenly became known that the American picture industry, following the imposition of a heavy *ad valorem* duty on imported pictures on their arrival in this country, had decided to suspend the export of new pictures for exhibition in the United Kingdom.

Whatever the reason for the widespread calm which followed this totally unexpected change in the film supply situation it is an important factor in the situation which demands careful consideration by every branch of the Industry. So far as producers are concerned, the willingness of the British public—who are not, of course, all kinema-goers—to face a revolutionary change in



kinema programmes, is both a challenge and a vote of confidence. For the future success of the Industry it is the challenge rather than the vote of confidence that should influence production policy.

AT a special meeting of the British Film Producers' Association Executive Council held on August 13, at which the *ad valorem* duty was considered in relation to future British film production, the view of the Association respecting the importation of foreign films was clearly stated:—

"It considers it most desirable that kinemas in this and in every other country should show imported as well as home-produced films."

No review of British film production policy in 1947, however brief, could be brought to an end without a reference to the important developments which have taken place during the 12 months in the relationship—in its widest sense—between employer and employed in the Industry.

The new agreement between B.F.P.A. and A.C.T.; the new scheme of grading for those members of N.A.T.K.E. who are included in the Studio Standard Agreement; the new agreement with F.A.A.; the new agreement with Actors' Equity; the opening of the Central Casting Office for Crowd Artistes; the establishment of a Joint Production Advisory Council; the preparation of a detailed scheme for the apprenticeship and training of new recruits to film production, both features and shorts; and the reduction of normal studio hours from 47 to 44 per week.

ALL these are important changes. In their negotiation they required time, patience and a willingness among all concerned to understand the other man's point of view. It is safe to say that every person employed in film studios in this country has been affected and benefited by the major developments which have occurred in this one year. Most of the changes will involve producing companies in increased expenditure. They are all in the nature of experiments about which no final judgment can be pronounced at the end of the year.

So 1947 comes to an end—a year in which much has been attempted; a year which will unquestionably leave its mark on the future of film production in this country. What will there be to say 12 months hence about 1948?

WISE IN COUNCIL

C.E.A. Members With Distinguished Service Records to the Public and Local Affairs

THIS Industry has always played its part in national and local affairs. Perhaps more than any other it has produced men who have done much to mould opinion in local government and who have worked untiringly to bring about reforms and developments for the increased welfare of the people whom they serve.

That is not surprising. The Trade of the exhibitor is a public service, and there are few showmen who do not regard the ownership of a cinema as something of considerably larger significance than the possession of a useful means of making a comfortable living out of entertaining the public.

From offering first-class service, from studying their patrons—the perfect cross-section of the life of any area—many exhibitors have moved on to project their talent for service and for human understanding into municipal affairs.

The Test of Time

No one would deny the presence of a tinge of personal ambition and shrewd business instinct in a businessman's entry into local politics—it is obviously a shrewd thing for a trader to sit on his local council, but the long records of active public service achieved by such men as Ald. Wright, Horace Mitchener, Joe Pollard, Henry Simpson, to name a few at random, cannot be accounted for by personal motives.

Every exhibitor who takes his business seriously has a full-time job, especially if he plays an active part in the affairs of his local C.E.A. and perhaps becomes a delegate to the General Council. Yet some of the men who are most active in C.E.A. affairs, both locally and at headquarters, men like Harry Mears, Leslie Hill and Llewellyn Edwards, are among those who have the proudest records of local government service.

Statistically, it is not possible to assess accurately the measure of this Industry's public service. Such a record would be difficult to compile because the position changes frequently. Men retire from office; others assume office and little is heard of either, for there is a modesty in this side of the Trade which makes the collection of such details difficult.

But take a look at the list of past officers of the C.E.A. and see what a sprinkling of aldermen and councillors distinguish the records. That alone is proof enough of the Industry's service to the public in local affairs.



R. Richards of Eastbourne

EX-C.E.A. PRESIDENT NOW A MAYOR

This article—a tribute in factual form to the men who have accepted the arduous and often thankless task of social service—is by no means complete. In its account of the achievements of a selected few, it cross-sections the untiring work of the many. Restrictions of space, the modesty of many men and the incompleteness of the records on this subject make it simply a cross-section. But if we can believe the Gallup Poll experts, an intelligently chosen cross-section accurately mirrors the characteristic of any given group. Here goes, then.

You couldn't have a man more typical of the exhibitors than Henry Simpson, of Ulverston, whose long and faithful public

service has made him a deeply respected figure in and out of his own region. He was born in the town he now serves and, as a kinema man, has always operated in Ulverston and the Lake District.

Henry was first elected to the Council in 1921. To-day, he is its chairman and, as his old friend Sir Norman Birkett, another Ulverston man, wrote in a letter of congratulation when he was so appointed, "the town's chief citizen." When he was re-elected councillor in April, 1946, he was top of the poll, with the highest number of votes ever recorded in local government elections.

In addition to this, Simpson is a Justice of the Peace for the County of Lancashire, chairman of the Joint Hospital Board, chairman of the Furness and District Development Board, a project inaugurated by himself to attract industry to the district, chairman of the Future Policy Committee, representative for the English Lakes Planning Committee, representative for Morecambe Bay and Lake District Tourist Development, past-president of the Ulverston Chamber of Trade, and past-president of the Rotary Club of Ulverston.

An Enviably Record

That is a pretty impressive list, but it must be remembered that in addition he was C.E.A. national president in 1943-4, that he has been chairman of the West Lancashire branch since 1936 and a delegate to the General Council for 16 years. All this adds up to a record of service that any man might envy.

Swinging south, just to emphasise the wide range of kinema men's activities, one discovers in Bournemouth Harry Mears, a man with a record as impressive as Simpson's, though not quite as long. This other Harry has been a member of the Bournemouth Borough Council since 1936, and serves to-day on no fewer than eleven committees. He is chairman of three—the Highways, Town Planning and the Council and Joint Staff—and vice-chairman of the Police Committee.

During the war he was controller and group officer for Civil Defence for the three boroughs of Bournemouth, Poole and Christchurch, and for his work in this capacity received an O.B.E. in the 1943 Honours List and an illuminated address from the corporation. He was also chairman of the Manpower Committee.

Since 1937 Mears has taken a prominent part in a fight to obtain for Bournemouth its own police force. The efforts have now been crowned with success, for the Home Secretary is recommending that the town shall have its own force as from April, 1948. As if these activities were not enough, Mears serves on nine other public bodies, including the New Forest Advisory Committee, the Avon and Stour Catchment Board and the Community Council.

This public service makes a very full weekly programme for Mears in addition to his activities for the C.E.A. in which he is some-thing of a stormy petrel and undoubtedly an invigorating influence. He was the first wartime president of the C.E.A. and his experience of the Association's affairs goes back to the foundation of the Birmingham branch, in which, with Dr. Fowler Pettie, George Leopold Ray and J. P. Moore, he was a prime mover.

Devoted to Public Life

Of his social service, Harry says: "Most of my life is devoted to public work these days. Somehow you get so far in that you cannot withdraw." A remark which is typical of all the Industry's public servants, who never seem to want to withdraw anyway.

Over in Wales, Llewellyn Edwards, of Rhyl, is a kinema proprietor and keen C.E.A. worker who is certainly the town's best-known if not actually its first, citizen. The sight of Llew cycling sedately through the main streets, nodding and smiling every few yards to almost every other person is not easily forgotten as an indication of his local popularity.

He went on to the local council in 1920 and became chairman in 1927. He also served as chairman of the Gas, Water and Rating and Valuation Committees. He retired from the council in 1939, but retained his membership



ALDERMAN WRIGHT



H. SIMPSON



H. MEARS



L. HILL



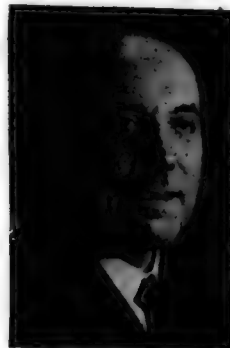
U. EDWARDS



A. PEEL



F. G. W. CHAMBERLAIN



W. WOOLSTENCROFT



F. GUMMERSALL



P. G. BRAVERY

of the Flintshire County Council, to which he had been elected as Rhyl's representative in 1938, until 1945.

His public services were recognised in 1930 when he was made a Justice of the Peace for the County. He sits regularly on the Bench at Rhyl and Prestatyn court and is especially interested in juvenile delinquency, being chairman of the juvenile panel.

Llew's activities are not all connected with local politics, although he is prominent in the Flintshire Conservative Association. In quite another sphere he is president of the Rhyl Division of the St. John Ambulance Brigade and a director of the Rhyl Football Club. These last two activities instance the wide range of interest shown by so many of these C.E.A. men in their local affairs.

Alderman George Wright, of Eastleigh, Harry Mear's General Council partner from the Hants and East Dorset branch, is also prominent on his local council, of which he has been a member since 1927. In 1944-45 he was Mayor of the town, and continues to take a very active part in local life. He founded the Eastleigh Boys' Club and takes a great interest in the youth club movement generally. Otherwise his activities are sporting, for George Wright is a notable bowler, being British singles champion in 1928 and twice Empire pairs champion with T. C. Hills.

A Popular Choice

William Woolstencroft at the last polls was re-elected to the Borough Council of Leigh, Lancashire, with a record majority. Incidentally, he headed the poll when elected in 1939. During the eight difficult years since that time, Woolstencroft served on nine committees. His work on the Council has led to a number of local improvements of a solid and enduring nature. For instance, he was able to get a highway repaved and a traffic island constructed at dangerous cross-roads, to improve the standard of lighting in the side streets and to advise the Council, as an expert swimmer, on improvements to the local baths.

One objective very dear to Woolstencroft is the fostering of the "Small Dwellings Acquisition Act" which enables people of the borough to borrow money for house purchase from the Corporation at a low rate of interest. Woolstencroft has been a citizen of his borough for 39 years and is one of the best known men in the district, principally through his considerable work for charity and his 27 consecutive annual concerts for the British Legion.

Finally, and typically, he finds great pleasure in being president of the Leigh Old Age Pensioners' Association, which he helped to found eight years ago with a view to securing improved living conditions for old people in the area. He was made a J.P. in 1941.

Eastbourne Figurehead

The name of Randolph Richards to all C.E.A. members is synonymous with Eastbourne entertainment. Most of them, and probably all who enjoyed his efforts at the last Conference, now know that he is Mayor of the town this year, after being returned unopposed for the Devonshire ward. Richards is very definitely the outstanding

figure in organised entertainment at Eastbourne. Apart from being managing director of several kinemas, he is chairman of the Pier Company. On the Council he has been chairman for some time of the Entertainments and Pleasure Grounds Committee and deputy chairman of the Publicity Committee, as well as serving on three other committees and various special committees. He is also a director of the Eastbourne Building Society and was president of the local Chamber of Commerce for two years.

In the affairs of Eastbourne, especially as they are directed to the attraction and satisfaction of visitors, Richards bulks large. He has certainly done the town considerable service by working tirelessly to improve its amenities and to increase its entertainment resources.

Fred Gummersall, of Leeds, a Bradford-born man who spent his schooldays in Australia, has served as a Conservative member of his city council for 17 years, and has been five times elected for the Beeston ward. When he defended his seat at the last municipal elections, he was one of the comparatively few Conservative councillors to be returned.

An accountant as well as the controller of kinemas in the Leeds area, he speaks with a homespun Bradford accent and holds strong views about the dangers of nationalisation in any form—and one of its forms, he considers, is the big circuit. As a champion of the small independent, he has been heard in C.E.A. General Council, and he is no less active as a worker for the little man in local government.

Member of a pioneer kinema family, Geoffrey Bravery, of Poole, Dorset, who took over the managing directorship of the Capitol and Counties group from his veteran uncle some ten years ago, is a comparative newcomer to local government. Since he was first co-opted to the Poole Borough Council in 1942, however, he has made such an impression that he was recently elected to the ancient office of Sheriff of the old borough.

Charity Work

Bravery has been active in committee work, and is chairman of the very important Estates and Water committees. He has done a great deal of valuable work in his district for national savings, and during the war he was chairman of the local war savings committee. Last year, as chairman of the Poole Mayor's Hospital Appeal, he was successful in raising over £24,000. Bravery has one other interest which shows his keen feeling for local affairs. He is chairman of Poole-Town Football Club.

In contrast to some of the newcomers like Bravery, there are several film industry figures, not so very much older, who have had more than 20 years' active experience of local affairs and who are still going strong. There is Duncan French, of Liverpool, for instance.

He entered the Liverpool City Council for West Derby Ward in 1922. He has been a Justice of the Peace since 1936 and an alderman since 1938. He was Lord Mayor in 1942-43 and deputy Lord Mayor from 1943-47. He is a member of several committees and is

especially proud of his service on the Housing Committee, of which he was chairman for 11 years. Also in Liverpool, Alfred Levy has served on the city council for 17 years, and is an alderman.

It was in 1921 that J. W. Carleton, of the Winter Gardens, Morecambe and Heysham, was first elected to the town council. Eight years later he was elected Mayor, and in 1940 he became an alderman. At present he represents the council on the Lancashire Non County Borough Association and the Association of Municipal Corporations. He is a past-president of the Chamber of Trade and of the British Legion.

Also prominent in public service in Morecambe and Heysham is H. R. V. Addenbrooke, who has been general manager of the Tower for over 35 years. He is deputy Mayor for 1947 and is one of Morecambe's five representatives on the Regional Planning Committee as well as a member of various committees of the local council.

His constant interest for many years has been the Morecambe Entertainments Proprietors' and Managers' Association, which he founded in 1919 and of which he has been chairman for 28 years. He helped to organise Morecambe's first carnival in 1919, and has been chairman of the Carnival Committee for the past 11 years.

County Magistrate

William Pickles, of South Devon, who runs the Buckfastleigh Picture House, was a County Magistrate of Liskeard, Cornwall, in 1925. Before that he had been a Borough Magistrate at Keighley, Yorkshire, since 1910. He was a member of the Liskeard Borough Council from 1926 to 1932, and on returning from Buckfastleigh to his old borough in 1947 he was again returned as a councillor, at the head of the poll. In addition to these activities, Pickles is also interested in the Devon and Cornwall Brotherhood Federation, of which he was president from 1928-29.

Fred Worswick, a veteran who joined the C.E.A. in 1912, and who is now head of Wigan Entertainments, has played an outstanding part in the affairs of Southport. His first local service was as a member of the Ormskirk Board of Guardians in 1922. In 1929 he went on the Southport Town Council and was made an alderman in 1944. During his period of service he has been prominent upon many committees, including Public Assistance, Watch and Safety First.

Lucas Salmons, who operates in the Newport Pagnell-Bletchley district, has been an urban district councillor since 1925 and he was chairman from 1929 to 1938. He was reappointed chairman in 1944 and served two years. He is a permanent Justice for the County of Bucks and is at present chairman of Newport Pagnell Bench and Magistrates' Court.

Another long-service man is E. Owen Cooper, who has theatres in the Hadleigh and Ipswich districts. He has been a member of the Hadleigh Council since 1932 and is now its chairman. Owen Cooper began life as a farmer and has now returned to his first love, although he runs a holiday camp in conjunc-



J. W. CARLETON



W. PICKLES



L. SALMONS



E. OWEN COOPER



C. BARNETT



G. REES

WISE IN COUNCIL—continued

tion with his farm, and still retains considerable kinema interests.

Other personalities of the Industry who can claim years of public service include Cecil Barnett, of Bradford, who has been a councillor since 1926 and an alderman since 1934 and also Lord Mayor (1944-45); George Rees, of Axbridge, for many years a member of Axbridge Rural District Council and also chairman of Badgworth Parish Council; J. W. Andrews, of Bath, who has served the city council continuously since 1936; and T. Barton-Peel, of Bristol, whose 30 years' service on the Watchet Council is a local record.

Of kinema men more recently in the ranks of those giving local public service, Ambrose Broomhead, of Brighouse, is typical. Director and manager of the local Savoy, he entered local government as an independent in 1945 and was re-elected last November with a strong majority. Broomhead has served on several committees, and outside of these activities he is vice-president of the Brighouse and Rastrick Band and a keen Safety First organiser.

Planning Expert

Arthur Peel, who is prominent in Manchester and East Lancs branch affairs, was elected to the Barrowford Council in 1946 and re-elected for three years in 1947. Apart from his local committee service, he is a member of the North West Regional Town and Country Planning Committee.

Elected to the Dewsbury Council a year ago, Horace Masterman, manager of the Pioneer, is one of the Industry's few Labour councillors. He is the Town Council's representative on the employers' panel of the Dewsbury Court of Referees, and also represents the town on the West Riding Territorial Army and Air Force Association.

Leslie Hill, of Bodmin, who has made his mark in C.E.A. General Council as a stalwart guardian of the interests of the West, has been a local councillor since he was co-opted four years ago and returned for three years at the last election. During the war he acted as Southern Command Kinema Liaison Officer, with the rank of major.

V. E. Harrison, managing director of various kinemas in the Norwich region, has

served on his Town Council since 1937, and was deputy Lord Mayor in 1946. He was chief warden of Norwich from 1939 to 1945 and was awarded the M.B.E. in 1943. In 1945 he was appointed Commissioner of Great Yarmouth Port and Haven Authority.

Chairman of the West of England branch, F. G. W. Chamberlain became a Bristol councillor in 1941 and was re-elected for a further three-year term at the last polls.

N. A. Ayres, who is the proprietor of theatres in Herts, and has been an exhibitor since 1917, is a member of the Baldock Council and is chairman of its highways committee. He is also an independent member of the Herts County Council.

That veteran of Wisbech entertainment, H. Bancroft—he has been showing films in that area since 1912—has been a member of the Ely County Council since 1935. He is still a member, and during his time in office has served on every important committee.

T. J. R. Taylor, of Torquay, who was first elected to the Town Council in 1943 and has just been returned unopposed, is this year's deputy Mayor.

This record has taken no account of the fine achievements of Scottish showmen, so many of whom, like Baile T. R. Poole, have played conspicuous parts in local affairs. James Welsh, ex-M.P. for Paisley, ex-Lord Provost of Glasgow, inherits the shoes of the late Tommy Ormiston, M.P. for Motherwell, as Scotland's most distinguished film industry figure in a group more than commonly distinguished. And so the list might continue.

And yet the record is continually changing. F. J. Spickernell, for instance, who was Coronation Lord Mayor of Portsmouth, is now slackening his local service to give younger men a chance. Will Onda, of Preston, retired from his local council, of which he was an alderman, two or three years ago. Herbert Oliver, of Sheffield, lost his seat at the recent elections.

But, among the ranks of the younger men of the Industry, there are many who will soon be joining those whose distinguished records have been all too sketchily described in this article. They have some first-rate examples to follow.

This has been a quite impressive list of civic achievement, but it takes no account of those very many showmen who give their local towns unselfish and continuous service without actually entering local government. One could not begin to prepare a full list of such men—it would include a very high percentage of exhibitors and managers engaged in our Industry. But here are a few examples from personal knowledge.

At Southampton, for instance, Horace Mitchener has been chairman of the local Chamber of Commerce, and at the end of the war led trade missions to the Channel Islands and to France. He also takes a great interest in athletics and is a founder member of the Hampshire County Amateur Athletic Association.

Grimsby and district regard Charles Clow as one of its most useful citizens because of his fine work for the Sea Scouts and the youth movement of the district. In Newcastle, Tom Massicks also takes a keen interest in the local Sea Cadets, and seems just as much at home sailing with his lads on the Tyne as he does in the C.E.A. Council Chamber.

A Woman's Part

Minnie McIntosh, of Dundee, who has done so much for the Scottish C.E.A., is a woman who plays a big part in local life. She has done much to develop the Dundee and St. Andrew's Film Society, a cultural group which has much influence in the area, and serves on its council. Her children's club at the Princess is not just an ordinary Saturday matinee affair, but something to which she gives such personal interest that it is a real community service.

Then there are men like Teddy Hinge, Arthur Gale, Cecil Bernstein, and numerous others who serve on those committees which negotiate with Government departments on such matters as safety regulations, entertainment tax, and all the other hardy perennials which vex the Industry.

The work of such men on these occasions is something which extends beyond the parochial sphere of the film industry, for many of the concessions and relaxations they have secured have been of direct benefit to the public, and must be regarded as public service.

Finally, any of those stalwarts who have fought uncompromisingly for Sunday opening, men like Col. Lewis, William Westwood, Harry Murray, and the very numerous others, have not only been fighting battles for the Industry, but for the public. And make no mistake about it, it has always consumed much of their spare time and energy.

Practically any kinema man who has taken part in such campaigns is half way on the way to local government service. He has certainly developed much of the experience of tactful negotiation that makes the ideal committee man—in his day-to-day life as much as in intensive efforts such as Sunday opening campaigns and charity drives. Perhaps that is why so many members of the Industry are invited to seek public office.

Leonard Wallace



J. W. ANDREWS



T. BARTON-PEEL



A. BROOMHEAD



A. LEVY

Kine *matograph* WEEKLY

MONARCH

FILM CORPORATION, LTD.

Assures

**CONTINUITY of
QUALITY
ATTRACTIONS**

**THROUGHOUT
the COMING
YEAR**

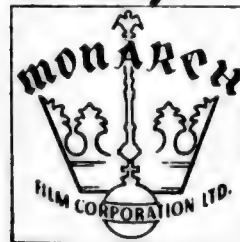
MONARCH FILM CORPORATION, LTD.,

**Morris House, Jermyn Street,
London, S.W.1**

Phone : Whitehall 9511-2-3.

Cables : Monarfilm London.

Telegrams : Monarfilm Piccy London.



REES
ve list of
account of
give their
us service
vernment.
ull list of
very high
managers
are a few

Horace
the local
end of the
Channel
es a great
r member
r Athletic

Charles Clow
because of
the youth
castle, Tom
st in the
much at
Tyne as
mber.

has done
a woman
She has
e and St.
al group
area, and
's club at
Saturday
which she
is a real

y Hinge,
numerous
ees which
ments on
entertain-
perennials

occasions
ond the
ustry, for
ions they
enefit to
as public

who have
ay open-
Westwood,
as others.
for the
make no
onsumed

has taken
on the
He has
perience
he ideal
life as
Sunday
drives.
rs of the
office.

llace

Edward Dryhurst
PRODUCTIONS



Wish
EXHIBITORS
EVERY SUCCESS

in

1948

and in particular with

'WHILE I LIVE'



and

'NOOSE'



Edward Dryhurst Productions Limited

EDWARD DRYHURST IN CHARGE OF PRODUCTION • ERIC LIPINE SMITH ASSOCIATE PRODUCER

NATIONAL HOUSE • 60 • WARDOUR STREET • LONDON • W.1

AS WE SEE IT

THE BRITISH STUDIO SCENE

A Year of Changing Fortunes With the Need Now for Caution

BRITISH production has had an eventful year. It started off in a mood of high optimism, but there is no sense in denying that a temporary pessimistic note crept in by the late autumn—due to a variety of reasons.

The KINE. view is quite simple. There is certainly no need for pessimism. The demand for British pictures is greater than it ever was. There is no earthly reason why their success should not increase. There are, however, reasons for the caution and criticism which have arisen in the last few months, and the wise man, instead of dismissing such caution as nonsensical, looks underneath to find the cause.

Why, suddenly, did the high hope of January give way to the hesitation of September and October? Chiefly because British producers found themselves entering a period in which costs proceeded to go up and up and up at a time when box-office receipts in general were on the decline.

This decline was less evident in the case of the really first-class picture than it was with the average programmer, but no wise film-man denies that receipts by and large are off by 25 and 30 per cent. from the peak of the boom during which the box office flowed with honey.

* * *

THE reasons for the increasing costs are manifold. Wages for actors have increased enormously. So have studio rentals. Another reason is the agreement between the B.F.P.A. and the A.C.T., an agreement aspects of which have been sharply criticised in the KINE. on a number of occasions.

There is a feeling—it is by no means unanimous, but it is certainly held by a number of highly responsible men—that the producers in the round-table negotiations with the union gave the studio workers so much jam that it became difficult for them to produce films that could make a certain profit in their own home market alone. The five-day week is costing big money.

The union workers do not agree with this. They think that the scale of wages now laid down in British studios is nothing more than equitable.

The A.C.T. agreement is by no means the only reason for increased costs. Obviously the prices of raw materials have soared. Studio rentals are higher and every one of the parts which goes to the making of the modern motion picture has increased in price.

But it is undeniable that, while the cost of production has gone up, the tempo has gone down, and films which once took five or six weeks in the making now take twice as long.

* * *

IT seems that the pendulum has swung over too far. Before the war studio crews were often shockingly overworked and were kept on hour after hour to suit the whim of a director or star. Through the A.C.T. agreement they have consolidated their position and are able to work in film production just as though they were working in a more cut-and-dried job. When the clock strikes the work stops, or the overtime comes on. It is a pity that there is so little elasticity between the two extremes.

Again, of course, there is an old reason for the lengthening production schedules. British films have gone through a phase in which they have made a deliberate bow before the altar of prestige. It is not enough to make a picture. It must be a West End picture. So senior technicians, directors and producers incline to judge the day's work not on how much they get into the can, but on the quality for which they are striving. Only recently one British producer was able to admit that he was getting three minutes' screening time into

the laboratories every night. This was twice as much as some other men were securing.

* * *

NOW the increase in cost, the decrease in income and the slackening tempo of output were bound to accumulate to a position where somebody had to sit up and take notice.

The first rumblings that all was not well came when the Alliance Group of studios closed down for extensive renovations in September. At the time Alfred Shipman and his colleagues, experienced film men, although they were mostly new to production, were able to point out that their studios were in drastic need of structural alteration. Nevertheless, Wardour Street, in general, took the view that the astute Shipman board was concerned at mounting costs and was calling a breather while producers in general reviewed the over-all picture.

Almost immediately came the Government's decision to clamp on the 75 per cent. import tax, and the Treasury's move which made it difficult for American film companies to finance British production. This last step—the subject of an important KINE. exclusive story—was a serious blow to the independent producers, and its significance at first was lost on the trade.

But it is a fact that the duty and the Treasury move had a basic effect on the whole orientation of the production industry in this country.

* * *

AS far as the super picture was concerned, it meant that the American market definitely became a bit of a gamble, for you could not expect the Americans to look kindly on British films after the clamping down of the tax, and it meant, too, that independent production might no longer be able to get backing of the American renting companies, except as guarantors on delivery of negative.

The word "recession" was therefore in the air during November and early December. Despite this, Arthur Rank and Sir Alex. Korda both issued formidable statements decrying the idea that there was any sort of crisis in British production, and saying how strong were their plans for 1948. These statements were criticised by the F.I.E.C., and it was announced that the Government, through the President of the Board of Trade, proposed setting up what amounted to an Advisory Council for the film business.

That was the picture as the year neared its end. The studios, in short, were achieving sustained successes; they were forced to pay very high money for these successes, and it was obvious that the economics of production were causing leaders like Rank and Korda to give the whole subject deep thought.

* * *

HOW do we stand in the future? We know that though there has been a box-office decline due to economic factors far beyond the film industry alone, the popularity of the British product is not only relatively undiminished but is, in effect, stronger than ever. This is a splendid thing if we can continue to build stars. This is one of the high priorities of the studios this coming year. There is no reason why we should not go from strength to strength, but the great need obviously is overall planning in production affairs.

Granted that we can do nothing about some of the factors which have made increased costs the outstanding development of 1948, we could surely do something to offset the steadily rising expenditure by so orientating the business that not an inch of space or an ounce of man-power goes to waste. That, more than anything else, is the overriding need for 1948.

HERBERT WILCOX

TO:

ALL EXHIBITORS

A Happy New Year

and our thanks for your support with

"PICCADILLY INCIDENT"

and

"The COURTNEYS of CURZON STREET"

Sincerely,

Alma, Neale
Herbert Wilcox
Michael Seldin

HERBERT WILCOX

Early in 1948 we'll be bringing you again

ANNA
NEAGLE

and

MICHAEL
WILDING

in

"SPRING IN PARK LANE"

A modern romantic comedy

also starring

TOM WALLS

with

Peter Graves
Marjorie Fielding Nigel Patrick

A

WILCOX - NEAGLE

PRODUCTION



TEN YEARS OF BRITISH

An Outline of the Studio Industry and a Factual Survey of the Position To-day

by P. G. BAKER

DURING the last few weeks of 1937 the House of Commons was given the draft of a new Bill which renewed the original Quota Act of 1928 and was to become the Films Act of 1938. During the present Parliamentary session, ten years later, another Films Act is to come into being. This is an outline of the British studio industry during that period—and a factual stock-taking of the position to-day.

British studios have completed 58 feature films during 1947, which compares with 49 for the previous year. These 58 films include six second features made by the major studios—but the figure does not include seven second features produced in the very small studios. Neither does it include the number of "featurettes" (the film which just makes the B. of T. feature registration lists), which have shown a considerable increase during the year.

We start 1948 with the available feature production space of:—

23 studios.

67 sound stages.

586,751 sq. ft. of space.

This is an improvement of the position which I reported in last year's "New Year KINE." Since then, nine smaller studios—headed by the important Warner set-up at Teddington—have become available, accounting for some 19 more sound stages and about 150,000 sq. ft. of shooting space. The 1948 studio output should reflect this increase, particularly in the number of bread-and-butter features.

A.B.P.C.'s Contribution

And that total is about all the production space British producers may expect for several years to come. The rebuilt A.B.P.C. studio at Elstree, which should start production during the coming year, will add four stages and 60,000 sq. ft. to our facilities.

Further expansion will be impossible without the highest building priorities being rushed through by the Board of Trade. The industry has completed its post-war rehabilitation programme—reported with the fullest

possible detail in KINE. "British Studio Service Sections" for the past two years—and on stocktaking day, January 1, 1947, will stand with only a quarter of the total stage area owned by the major Hollywood production companies. Further space, and with it the possibility of improved economy and greater output in production, can only come from a direct Government lead.

Let's face the facts. We cannot expect that man-power and materials can be directed to film studio construction for some time to come. Nationally we must put first things first. We shall have to use all our ingenuity in making the best use of our available resources.

Rank Predominates

Briefly, these resources fall into four major groups of control. Of the four, the Rank Organisation is without doubt the largest—seven studios, 28 sound stages and a total of 274,302 sq. ft. of space. That figure includes Ealing, which has a renting contract with Arthur Rank's distribution set-up, G.F.D. and it includes the small Gate studio at Elstree, which Rank controls as a "personal holding" for the making of religious pictures.

Second in size is the group of wholly independent studios, which total 11, with 23 sound stages and some 115,499 sq. ft. of space. This group includes British National, as the amount of influence now exercised by the

Warner-A.B.P.C. set-up has not yet been made clear. And the figure includes the comparatively small Alliance group, which has been out of production since the autumn.

The next group is that controlled by the U.S. company subsidiaries over here. The Warner and M-G-M-British plants comprise a total of seven stages and 100,295 sq. ft. of space. With Warner and A.B.P.C. jointly planning to use Warner stars and key technicians for the new Elstree studios, it would be fair to add the A.B.P.C. 60,000 sq. ft. to this figure—bringing it to a total of 11 stages and 160,295 sq. ft. by the end of the year.

The Sir Alexander Korda group owns three studios, with nine available stages of a total of 96,655 sq. ft. The single-stage Beaconsfield studio is on a long-term lease to the Crown Film Unit.

If we class only studios with more than 30,000 sq. ft. of stage space as major studios, our grade A studios for 1948 operation number six, with 32 sound stages and 400,379 sq. ft. of space. They are: British National, Denham, M-G-M-British, Pinewood, Shepherd's Bush, and Shepperton.

Better Quality

But although British studios are greatly outnumbered by those in the States, they have proved capable of turning out pictures which studio people believe are generally better in quality than the mass output from Hollywood—which, according to "Bill" Mooring, who cabled me from the West Coast a few days ago, will total 253 this year. Let's put aside the controversial subject of costs and schedules for a moment and summarise in more detail those 58 features we have completed.

There have been seven "prestige" pictures, of which four have provided the year's feature Technicolor work. They are: "Hamlet" (Two Cities) at Denham, "Saraband for Dead Lovers"—Technicolor (Ealing), "Blanche Fury"—Technicolor (Cineguild) at Pinewood, "Red Shoes"—Technicolor (The Archers) at Pinewood, "An Ideal Husband"—Technicolor (London Films) at Shepperton, "Oliver



H

the

and

of

day

made

mpara-

s been

by the

The

prise a

ft. of

jointly

techni-

would

ft. to

stages

ar.

s three

a total

nsfield

Crown

than

studios.

umber

sq. ft.

Den-

herd's

reatly

have

which

ter in

FILM PRODUCTION

At a time when British film production is a matter for Government concern, and the 1948 Films Act is about to become law, the "Kine." presents this factual survey of the studio industry from 1937 up to the present day.

"Twist" (Cineguild) at Pinewood, and "Anna Karenina" (London Films) at Shepperton.

The studios have turned out 18 pictures both in the high-budget and high-quality category. Thirteen come from the Rank stables, among them—"Uncle Silas" (Two Cities) and "So Evil My Love" (Paramount), both from Denham, Ealing's "It Always Rains on Sunday," "Woman in the Hall" (Wessex) and "London Belongs to Me" (Individual, now producing), from Pinewood, and the Sydney Box juvenile delinquency subject, "Good Time Girl."

Korda has turned out "A Man About the House" and the Carol Reed picture, "The Lost Illusion." Other big productions of the year have been Columbia's "The First Gentleman" at Nettlefold, and Herbert Wilcox's "Spring in Park Lane" at M-G-M-British.

Added to this there have been 33 bread-and-butter features, including the steady output from British National, the two Harold Huth subjects, a flow of subjects in the Gainsborough tradition from Sydney Box and a good variety from the Alliance group.

Annual Outputs

The "Major Studio Output, 1937-47" chart on page 37 gives an easy-to-read summary of how individual studios fared this year as regards output—which by itself can be a misleading statistic. But a further breakdown of figures shows that the Rank Organisation has produced, provided facilities for, or taken for distribution, 29 of the year's output. The Korda group has provided seven of the total, and the Alliance group kept up a steady flow during the first nine months of the year, completing eight subjects. Putting the studios in order of merit on films made per space available (and this can by no means be a final reckoning), the running goes like this:—

1. Southall (2,500).
2. Nettlefold (3,269)—2.
3. Islington (3,404).
4. Shepherd's Bush (4,396)—6.
5. Twickenham (5,600).
6. Riverside (6,337)—3.
7. British National (6,711)—1.
8. Welwyn (7,684)—5.
9. Isleworth (8,515).
10. Ealing (9,479)—4.
11. Denham (12,249)—7.
12. Pinewood (14,498)—3.
13. Shepperton (14,660)—9.
14. M-G-M-British (26,666).

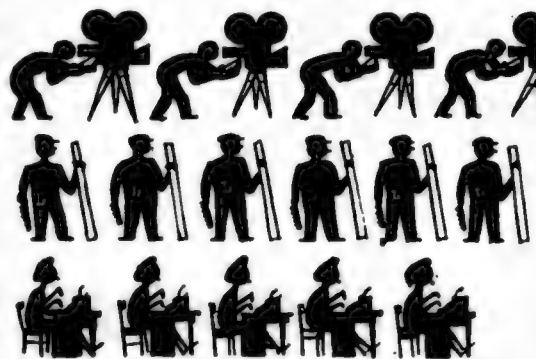
Figures in brackets are the amount of space in sq. ft. used by each studio to complete one picture in proportion to the year's total output. Figures at end of lines indicate the 1946 placing.

A passing note on this year's output—records kept by the KINE. and complete to November 13, 1947, show that during the period from January 1, 96 feature-length British films were reviewed by R. H. "Josh" Billings, of which three were Technicolor. Those pictures had been given an equal grading by the censor of 48 "U" certificates and 48 "A" certificates. The figure, which may be compared with the total of 430 films reviewed, also reflects the large increase in "featurette" production—which has been the subject of criticism on post-war British Film Producers' Association annual reports.

Statements have been made by the three

major production trade unions that there is an increasing tendency to unemployment—or, rather, a lack of full employment—in the studios. In November, A.C.T. cited 20 per cent. of its feature production membership out of work.

The KINE. has made a careful survey of the studio pay-rolls and can quote this year the first authentic post-war employment figure studio by studio. These statistics do not cover the many service plants, such as laboratories and stock manufacturing companies, and they



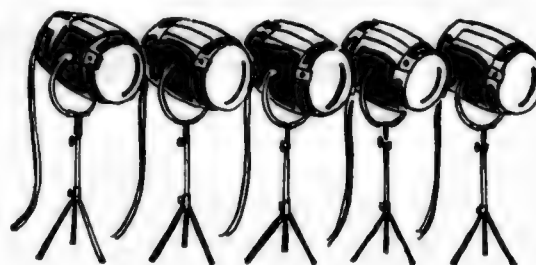
do not attempt to analyse the complicated shorts and specialised field. But—and the one gap is freelance executive and technical personnel—the figures give a sharp picture of the major studio employment set-up.

There are 7,054 people employed by the studios. This figure splits into these classifications: 1,852 technicians (including all technical jobs which are not in the other two classifications), 3,694 constructional personnel, and 1,508 clerical and similar grades.

Employment Figures Up

These figures reflect an increase in employment since June, 1946, at which time KINE. estimates for the twelve operating studios showed that staffs totalled 997 technical, 876 clerical and other grades, and 2,803 constructional personnel. That makes a total of 4,676—which does not take into account the men and women on the pay-roll of studios about to launch their first post-war productions. But the figures are an indication that an increasing number of studio workers has been finding jobs during the past 18 months as former film men and women have left the Services on their demob.

But the new figures reflect more than this. An independent survey made in 1936 (and quoted in H. Junge's "Plan for Film Studios," Focal Press) showed that 10,500 were employed in all phases of British production. In my opinion that is a conservative estimate. In any case, the fact that feature studios alone are employing over 7,000 people to-day is sufficient ground for the assumption that



the whole production industry is well up to—and possibly above—the 1936 personnel level.

So much for the year's employment position. During the last 12 months the studios have been adding to supplies of production equipment. The intake of new gear has, of course, been a slow process; but recent months have shown a steady increase in output by the leading manufacturers. Large deliveries have been made of lighting gear—Mole-Richardson, G.E.C. and Hewitt—to most of the studios. Both RCA and Western Electric have been busy replacing equipment and modifying channels in a number of studio-recording plants.

Ten Years Ago

That's the stocktaking for 1947. Ten years ago, on the eve of the 1938 Films Act, the stocktaking sheet would read:—

	Films made Jan.-Dec.
Denham (7: 110,248) ...	15
Pinewood (5: 72,490) ...	17
Sound City (6: 73,300) ...	29
Ass. British (9: 63,300) ...	13
Joe Rock (4: 33,556) ...	2
A.T.P. (3: 23,885) ...	2
Warner Bros. (3: 21,750) ...	19
Isleworth (3: 21,530) ...	N.A.
Stoll (3: 20,125) ...	12
Nettlefold (2: 13,076) ...	6
Welwyn (3: 15,368) ...	9
Fox-British (2: 12,362) ...	16
Riverside (2: 12,675) ...	N.A.
Gainsborough	
Islington (2: 10,212) ...	6
Twickenham (2: 11,800) ...	N.A.
M.P. (1: 9,600) ...	N.A.
Highbury (2: 8,580) ...	5
Beaconsfield (1: 6,325) ...	9
Ace (2: 3,900) ...	N.A.
Marylebone (1: 3,600) ...	N.A.
Bushey (1: 2,400) ...	N.A.

Figures in brackets denote number of stages and, secondly, total stage area in square feet. N.A. = Not available.

Records collated by the KINE. show that 179 films were wholly completed during the year. Board of Trade registration for the year ending March 31, 1937, cited a return of 225 features. That accounted for a total footage of 1,420,452 ft., while 571 new features totalling 3,742,736 ft. were being imported from Hollywood.

But this pre-1938 Act period was not the peak of pre-war British output. The year proved to be one of extremes. The financial repercussions of 1936, together with the uncertainty created by the Quota Bill, did not

Continued on page 35

Season's Greetings
from



Piccadilly
Cinematograph Film Productions
LTD.

Independent Producers and Distributors
of
Motion Pictures

C. PATTINSON-KNIGHT



THELMA SVENSSON

PICCADILLY CINEMATOGRAPH FILM PRODUCTIONS LTD.

101, WARDOUR STREET, LONDON, W.1

Telephone: GERRARD 4005/6/7.

empt producers to launch large-scale production programmes. One summary, made during the year, quoted the total production budget of the completed features at £5,118,000. The opening and building during this period of the vast Denham, Pinewood and Amalgamated (M-G M-British) studios, together with rebuilding and re-equipping at Sound City, Joe Rock and Warner, increased production facilities to a degree far beyond the immediate producer requirements.

Facilities in 1937

1937 started with these facilities available—28 studios, 73 stages and 24,583 sq. ft. of space, which showed an increase of half a million square feet on the previous year. Producers actually used 21 of these studios—64 stages, 550,082 sq. ft. They made such films as "Please, Teacher," "House-Master," "Vessel of Wrath," "Oh, Mr. Porter" and "Bank Holiday"; and "South Riding," "A Yank at Oxford" and "Victoria the Great" from Denham, under the Korda régime; and Jessie Matthews' "Gangway," Paul Robeson's "Jericho," the first Old Mother Riley at the Stoll studio and the British International thrillers at Welwyn.

It was the year when Paul Soskin returned from the U.S. to announce plans to make eight pictures for a U.S. release by Columbia; when Western Electric introduced its "Mirrophonic" system; when the technicolor laboratories in Britain opened; and when December KINE. headlines ran—"Julius Hagen poses slander action against National Provincial Bank." March showed that Gainsborough's annual losses were £98,000—and Provincial Cinematograph Theatres announced a profit of £502,925. May: Sam Goldwyn says, "I produce only colour films," and Korda states, "British films receive unfair treatment in the U.S." By October, Goldwyn and Korda had joined forces and with Prudential Assurance backing, were making a joint bid for United Artists control. Oscar Deutsch planned television for the Leicester Square Odeon. Jack Warner put up a £400,000 British production programme, Nettlefold opened a new stage . . . and producers sat back and waited for the new Films Act.

The Quota Quickie

The legislators came on the stage. They cast the "quota quickie" as the villain of the piece and set about plans to ensure not merely a certain percentage of screen time for British films, but a minimum guarantee of entertainment quality. Film people argued that while studios might be induced to make a reasonable supply of British films, and renters and exhibitors to run them, there was no possible machinery to force the public to support them. And the most clause became law. By March, 1938, the Films Act had been given Royal Assent. Before the summer, studio after studio had gone out of action. Ten weeks after the Bill became law, eight studios—Amalgamated, Shepherd's Bush, Joe Rock, M.P., Sound City (Shepperton), Isleworth, Fox-British, and Twickenham—lay idle. It represented

nearly 350,000 sq. ft. of space. By the end of the year it was obvious that only half of the country's available studio resources had been used during the first months of the new Act.

The trade unions stated that unemployment among studio workers had reached a peak of 40 per cent. of their membership. Norman London told Sound City shareholders of the company's plans to turn part of the lot into a zoo and pleasure park. Reports came of the failure of the Rock Studio scheme, of which J. H. Iles was chairman.

All-in-all, the first year of the new Act ended with an output of 95 completed feature films from the major studios, numbering 11, with 40 stages and 370,546 sq. ft. of space. The Board of Trade registration figure for April, 1938, to March,

1939, is 103—reflecting a drop of 125 registrations during the first year of the Act.

The major criticism of the Act was that the reduction of the quota requirements on renters from 20 per cent. to 15 per cent. and exhibitors from 20 per cent. to 12½ per cent. called for fewer new pictures and, consequently, a drop in studio output.

The Bright Side

But there was a bright side to the year's record. There were fewer films: but the films which were made were of a considerably better technical and artistic quality. The production industry made its first major attempt to seek quality before quantity. It was the year of "The Drum," "Four Feathers,"

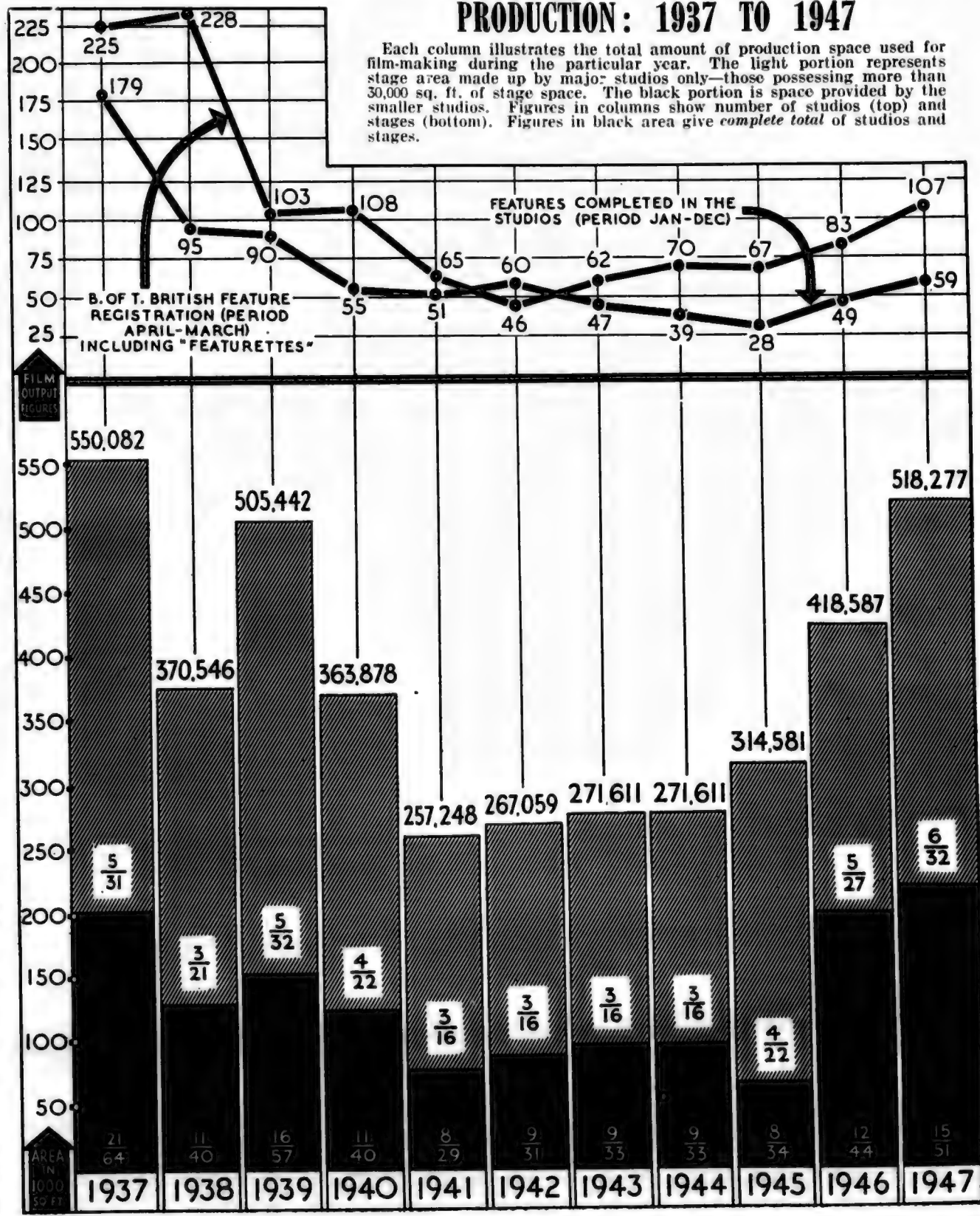
"The Citadel," "Sixty Glorious Years" and "Good-bye, Mr. Chips" from Denham; George Formby made three films at Ealing; the Will Hay comedies were the vogue at Gainsborough; Old Mother Riley went to "Paris" at Nettlefold . . . and, of course, Gabriel Pascal was making "Pygmalion" at Pinewood.

Production conditions showed little improvement by the summer of 1939. The A.C.T. annual meeting had been attended by several hundred unemployed members. They claimed that the Act had resulted in no technician having a permanent job. President Anthony Asquith called for abolition of the treble quota. Both unions and producers asked the Government to amend the regulations—and may

(Continued on page 37)

PRODUCTION: 1937 TO 1947

Each column illustrates the total amount of production space used for film-making during the particular year. The light portion represents stage area made up by major studios only—those possessing more than 30,000 sq. ft. of stage space. The black portion is space provided by the smaller studios. Figures in columns show number of studios (top) and stages (bottom). Figures in black area give complete total of studios and stages.



INTERNATIONAL SCREENPLAYS LTD.

ANATOLE de GRUNWALD

TERENCE RATTIGAN

ANTHONY ASQUITH

STARS

ROBERT DONAT
JEAN KENT
ROLAND YOUNG
KATHLEEN HARRISON
PAULA VALENSKA

PRODUCTIONS FOR 1947-8

"BOND STREET"
"QUEEN OF SPADES"
"THE WINSLOW BOY"

STARS

ANTON WALBROOK
EDITH EVANS
DEREK FARR
HAZEL COURT
RONALD HOWARD

have succeeded
for the outb
The first m
reopening of
Highbury,
City, and R
leased River
reopened.
And after
Act the Kin
"Production



from a rec
so prevale
period of
those many
the mush
caustically
by-Nights

Stud

DENHAM
M-G-M
SHEPPER
PINEWOOD
BR. NAT
SHEP. B
EALING
EALING
TEDDING
ISLEWOP
ISLEWOP
WELWY
NETTLE
RIVERSI
ISLINGT

Stud

M-G-M
PARAM
TWENT
RKO-R
WARNE
UNIVER
+UNITE
COLUM

REPUB

† U
* V
\$ In

have succeeded if it had not been for the outbreak of war.

The first months of 1939 saw the reopening of a number of stages—Highbury, Twickenham, Sound City, and Rock. Jack Buchanan leased Riverside. Shepherd's Bush reopened.

And after 18 months of the new Act the KINE. made this comment: "Production is again suffering



from a recurrence of the troubles so prevalent during the boom period of 1935-7. Prominent of those many insidious blights were the mushroom companies more caustically referred to as the "Fly-by-Nights" . . . and many of the

undesirable members of that ilk have again reappeared. This is one of the biggest disgraces of our industry, and production now finds itself leaderless."

Influence of Rank

The war came—and with it, the leader. The influence of J. Arthur Rank and his associates during those first years of war can never be over-estimated. He set himself the task of co-ordinating and putting production on a permanent economic basis. Whether he has yet fully succeeded or not it cannot be denied that his influence was one of the driving forces of war-time film making.

By 1940 producers had been reduced to 11 operating studios. Technicians and constructional men were joining the Services every day and the total technical force on feature production had dropped to about 800. Amalgamated studios were making aeroplanes; A.B.P.C. was under military control for camouflage work, while Pinewood had become H.Q. of the Services' own film units. The public was talking about "The Thief of Baghdad," "Major Barbara" and "49th Parallel"—and film men were asking themselves how the limited resources at their disposal could possibly hold production together.

The stocktaking sheet reached a low ebb in 1941:—

Films made	
Jan.-Dec.	
Denham (7: 110,248)	15
Shepherd's	
Bush (5: 30,785)	5
Ealing (3: 23,885)	8
Br. National (4: 33,556)	9
Warner Bros. (3: 21,750)	5
Nettlefold (2: 13,076)	1
Welwyn (3: 15,368)	7
Highbury (2: 8,580)	1

Figures in brackets denote number of stages and, secondly, the total stage area in square feet.

During those 12 months producers made 51 films on the eight operating studios of 29 stages and 257,248 sq. ft. of space. Every available technician was making feature films: the war had for the time being put an end to the make-it-on-location quickie units. Films were being made with a purpose.

The production industry was at this time in the melting pot—and we didn't realise it. A change was taking place, a change greatly influenced by the quota regulations of the Act and by necessities of war. By 1945 our studios had chalked up a war record of nearly 300 completed films—but during 1945 the output figure had reached the lowest mark, 28. We had

reached the days of the "prestige" picture. Film makers came back from the Services faced with rising costs, extended schedules, new methods—new faces.

And now we stand by for a new Films Act.

Costly Production

The new Act will have to tackle vital new problems. These problems have become quite clear during the last 12 months—and they are all of them the direct outcome of the past few years. Now, both the Government and film people themselves must ask the question: "How can British production find its proper economic level?"

The present Act created the incentive to make better films. The virile new blood of the war years proved that British film makers have the necessary artistry and technical skill to compete with the world in quality pictures. But the better films cost money—a lot of money.

Let me quote R. J. Minney on this subject of costs. Minney is a producer who puts film making on a hard cash basis. He argues: "The Rank Organisation has been recklessly lavishing large sums on production, spending far above the

(Continued on page 41)

MAJOR STUDIO OUTPUT 1937-47

Studio.	Stages.	Total Stage Area, sq. ft.	1937	1938	1939	1940	1941	1942	1943	1944	1945	1946	1947	Total.
DENHAM	7	110,248	15	9	11	8	15	14	9	6	7	7	9	70
M-G-M	5	80,000	—	—	—	*	*	*	*	*	*	*	3	3
SHEPPERTON	6	73,300	29	—	3	5	*	*	*	*	*	3	5	45
PINEWOOD	5	72,490	17	13	5	*	*	*	*	*	*	4	7	46
BR. NATIONAL	4	33,556	2	—	—	4	9	7	6	8	8	7	5	56
SHEP. BUSH	5	30,785	—	—	2	8	5	4	6	6	2	5	7	45
EALING	3	23,885	2	6	8	6	8	8						
EALING	5	28,437							5	6	4	5	3	61
TEDDINGTON	3	21,750	19	19	8	3	5	6	5	2	—	—	—	67
ISLEWORTH	3	21,530	N.A.	1	3	4	*	*	*	*				
ISLEWORTH	2	17,030										2	2	12
WELWYN	3	15,368	9	12	5	3	7	7	4	3	3	3	2	58
NETTLEFOLD	2	13,076	6	8	10	8	1	*	*	*	*	4	4	41
RIVERSIDE	2	12,675	N.A.	—	—	—	—	—	6	4	4	3	3	20
ISLINGTON	2	10,212	6	6	6	*	*	4	2	2	2	2	3	33

N.A. Not available. * Requisitioned by Government

557

HOLLYWOOD OUTPUT FOR 1947

Studio	Stages	Total Area in sq. ft.	"A"	"B"	Colour	Monochrome	Total
M-G-M	30	444,000	21	0	9	12	21
PARAMOUNT	19	217,000	12	7	4	15	19
TWENTIETH CENTURY-FOX	22	396,000	19	5	8	16	24
RKO-RADIO	14	282,000	18	9	3	24	27
WARNERS	22	545,000	20	0	3	17	20
UNIVERSAL	19	242,000	20	0	3	17	20
UNITED ARTISTS	—	—	29	12	4	37	41
COLUMBIA	19	180,000	10	27	4	33	37
REPUBLIC	N.A.	N.A.	12†	18	9	21	10*
			161	78	47	192	45
							30
							253

† U.A. produces on rented space, not possessing its own studios.

* Westerns.

† Serials.

N.A.—Not available.

§ Including four Roy Rogers films classified as "A" productions.



presents

Sonia Dresdel

The Dynamic New Screen Personality

and

Barbara White

The Lovely Young Dramatic Star

in

A Marcel Hellman Production
"This Was a Woman"

Adapted from the successful play by JOAN MORGAN

Screenplay by Val Valentine

+ + +
Directed by Tim Whelan

+ + +
With an all-star cast, including

Walter Fitzgerald

(by arrangement with London Films Ltd.)

Cyril Raymond

Marjorie Rhodes

Emrys Jones

and introducing Celia Lipton and Julian Dallas

+ + +
Music by MISCHA SPOLIANSKY

+ + +
Forthcoming Productions in 1948:

"Sabina"—based on the best-selling novel by JOYCE LANGTON

"The Good Earl"—the story of the Earl of Shaftesbury by

Richard Fisher and Peter Creswell.

+ + +
World-wide Distribution by TWENTIETH CENTURY-FOX

+ + +
**EXCELSIOR FILM PRODUCTIONS LTD., 4, TILNEY STREET,
 PARK LANE, LONDON, W.1**

●

	JAN.	FEB.	MAR.	APR.	MAY	JUNE	JULY	AUG.	SEP.	OCT.	NOV.	DEC.
British National												
"NO NIGHTINGALES"												
"PRINCESS FITZ"												
"THREE WEIRD SISTERS"												
"MY BROTHER JONATHAN" (A.B.P.C.)												
"SO DIED A RAT"												
"UNEASY TERMS"												
Denham												
"FAME IS THE SPUR" (Charter)												
"UNCLE SILAS" (Two Cities)												
"VICE VERSA" (Two Cities)												
"OCTOBER MAN" (Two Cities)												
"HAMLET" (Two Cities)												
"MARK OF CAIN" (Two Cities)												
"SO EVIL MY LOVE" (Paramount)												
"ONE NIGHT WITH YOU" (Two Cities)												
"ESCAPE" (20th-Fox)												
"HIGH PAVEMENT" (Huth-Carfield)												
Ealing												
"FRIEDA"												
"IT ALWAYS RAINS ON SUNDAY"												
"AGAINST THE WIND"												
"SARABAND FOR DEAD LOVERS"												
"EUREKA STOCKADE" (In Australia)												
Isleworth												
"NIGHT BEAT"												
"MINE OWN EXECUTIONER"												
"BONNIE PRINCE CHARLIE" (see Shepperton)												
Islington												
"WHEN THE BOUGH BREAKS"												
"MIRANDA"												
"BLIND GODDESS"												
M.G.M.-British												
"WHOLE I LIVE" (Dryhurst)												
"IDOL OF PARIS" (Premier)												
"SPRING IN PARK LANE" (Wicon)												
Nettlefold												
"HILLS OF DONICHAL" (Butcher)												
"MILK WHITE UNICORN" (Carfield)												
"THE FIRST GENTLEMAN" (Columbia)												
"NEW PAUL TEMPLE"												
Pinewood												
"CAPTAIN BOYCOTT" (Individual)												
"BLANCHE FURY" (Cineguild)												
"WOMAN IN THE MALL" (Wosson)												
"END OF THE RIVER" (Archers)												
"OLIVER TWIST" (Cineguild)												
"RED SHOES" (Archers)												
"ESTHER WATERS" (Wosson)												
"LONDON BELONGS TO ME" (Individual)												
Riverside												
"THEY MADE ME A FUGITIVE"												
"DAUGHTER OF DARKNESS"												
"THIS WAS A WOMAN" (Hollman)												
Shepherd's Bush												
"HOLIDAY CAMP"												
"GOOD TIME GIRL"												
"RESCUE"												
"SNOWBOUND"												
"EASY MONEY"												
"THE CALENDAR"												
"THE BAD LORD BYRON"												
Shepperton												
"A MAN ABOUT THE HOUSE"												
"AN IDEAL HUSBAND"												
"ANNA KARENINA"												
"BONNIE PRINCE CHARLIE"												
"THE LOST ILLUSION"												
"THE WINSLOW BOY"												
Southall												
"DANCING WITH CRIME" (also Twickenham)												
"THINGS HAPPEN AT NIGHT"												
"JUST WILLIAM'S LUCK"												
Twickenham												
"DANCING WITH CRIME" (from Feb. 1)												
"NO ORCHIDS FOR MISS BLANDISH"												
"THE BRASS MONKEY"												
Welwyn												
"BRIGHTON ROCK" (Charter)												
"BOND STREET" (World Screenplays)												

A British Production Announcement for 1948
COMPLETED

HAROLD BAIM

presents

Valentine Dyall

in

Night Comes Too Soon

5,200 feet

A Ghost Story

with

Anne Howard — Alec Faversham — David Keir

A British Animated-Federated Production

+ + +

Directed by DENIS KAVANAGH

+ + +

Released through BUTCHERS FILM SERVICE LTD.

+ + +

IN ACTIVE PREPARATION

Sleep No More

featuring

A FIRST-CLASS BRITISH CAST

possibility of
ket within
Films to be
ful should
Mr. Rank's
costing £300,
a few of the
— "Henry
£500,000; "
£600,000; "
Death" mo
don Town
and Cleopat
"Hollywo
assured ma
such extra
dollar prod
no means
generality o
good deal l

That arg
similar for
the Film
Council.

Not ever
over half
make: and
and time
made at
have turn
year's bes
all, our jo
for a few
kinemas—
Shakespea
players. o
be enterta

More th
has prov
that film
cheaply,

Maurice
at Gainsb
teresting
production
£150,000
£75,000 b
in Grey,
rounds,
centage
departm
like th
(5), dire
duction
art depa
ment: (2
ing (5),
film st
make-up
(2), loc
(4), stu
(3), and

Those
they are
duction
that th
costs t
set com
Ostrer
film th
wages
proper
1945. t
round-
wage
studio
of the
costs
fees,
charg

And
stage
tinne
bound

A f
maki
profit
point
John
turn

BRITISH STUDIO SURVEY

Continued from page 37

possibility of return from the market within his own domination. Films to be commercially successful should cost at most £200,000. Mr. Rank's films have of late been costing £300,000 and £400,000 each; a few of them have cost even more.

"Henry V" approximately £500,000; "Men of Two Worlds," £500,000; "A Matter of Life and Death," more than £650,000; "London Town," £1,000,000; "Caesar and Cleopatra," £1,300,000.

"Hollywood, despite a far larger assured market, rarely indulges in such extravagance. A million-dollar production (£200,000) is by no means a commonplace; the generality of American films cost a good deal less." So writes Minney.

That argument has been put in similar forms during the year by the Film Industry Employees' Council.

Not every British picture costs over half a million pounds to make; and it has been proved time and time again that pictures, made at a very economic level, have turned out to be among the year's best entertainments. After all, our job is to entertain people for a few hours in their local cinemas—and it didn't cost Shakespeare and his troupe of players over a million pounds to be entertaining.

More than one British producer has proved during recent years that films can be made quickly, cheaply, and at a good profit.

Maurice Ostrer, during his spell at Gainsborough, gave me some interesting figures. He was keeping production costs well below the £150,000 mark—equivalent to a £75,000 budget in 1938. "The Man in Grey," which is still going the rounds, cost Ostrer £95,000. A percentage break-down of the major departmental costs was something like this: story and scenario (5), direction department (3), production department (5), acting (17), art department (1), camera department (2), recording and re-recording (5), sets (16), lighting (2.5), film stock (4.5), wardrobe (4), make-up department (2), music (2), location (0.5), insurance, etc. (4), studio rent (13), production fee (3), and royalties (recording) (1).

Those costs—and I'm pretty sure they are similar to the present production bills at the Bush—show that the three major production costs these days are actors' fees, set construction and studio rental. Ostrer made a point that on this film the set costs included £6,300 wages to carpenters, plasterers and property men. There have, since 1945, been increases in wages all round—but even a 100 per cent. wage increase would still leave studio staff wages a very small part of the over-all budget. The real costs are, week by week, artists' fees, studio rentals and set charges.

And the longer pictures occupy stage space their budgets will continue to go up in leaps and bounds.

A freak example of British film making at a low cost and a high profit was Lou Jackson's "Appointment With Crime." With John Harlow directing, it was turned out at a cost of £45,000 in

exactly five weeks. The complete box-office takings after release were, I believe, on the £120,000 mark.

This is not an argument against our studios turning out "prestige" pictures. Every probable creative artist should be given the chance fully to develop his or her talents. But no business can sell its goods below cost price for long . . . and still stay in business.

Producers' Gamble

Let me quota Ronnie Neame on this subject. Neame, as Cineguild producer, should know as much as anyone about the problems of turning out the top-grade, top-budget pictures.

He spoke to Pinewood personnel a few days ago and told them quite bluntly that every producer has to gamble when he chooses a story.

"Take 'Pygmalion,' for instance," he said. "All the experts placed it as a poor box-office proposition. It turned out, however, to be one of the biggest successes of all time—doing more good for British pictures than any other film made at that time.

"Everyone can be so very wrong. My opinion can be as wrong as anyone else's.

"For the next two years we have to be careful about expenditure. We must—if possible—avoid half million pound productions. You cannot spend too much money when everyone is feeling you ought to be careful.

"As for the rest of my opinion, it is based on something Ernie Bevin said: 'Britain has always excelled at the hand-made article.'

"We always have; we have never been able to compete with the Americans in mass-producing articles. But when it comes to the hand-made article, everyone turns to Britain. Let our films also be good hand-made articles . . . each individual and special in its own way."

The Time Factor

Costs of films are, of course, closely linked to the all-important time factor: and British studios are taking a long time to make the top-grade pictures. A careful KINE study of the 1947 schedules shows that of the 58 completed pictures the average shooting schedule (the time the film is actually occupying studio stage space) was a little under 14 weeks. While some pictures have been turned out in seven and eight weeks, major films such as "Hamlet," "Blanche Fury," "Anna Karenina," "Oliver Twist," "Bonnie Prince Charlie," "Bond Street" reached—and in many cases passed—the 20 shooting weeks' mark.

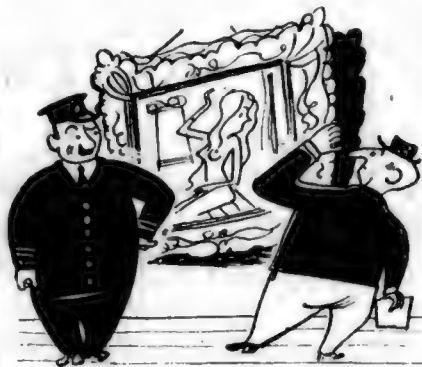
The rise in production costs has prevented a large number of independent producers from making pictures and, to a marked degree during the last 12 months, production has been centralised through the major producing companies. The smaller producer—the pre-war maker of the "bread-and-butter" pictures—has either remained inactive or started production of the new "featurette." This is the picture, made mostly on location or in very small studios, which is sufficiently long to make the feature B. of T. registration grade.

They have accounted for nearly 50 per cent. of the British feature output during the last three years.

Waste of Space

One of the main criticisms which has been levied at the major production groups has been that production units are allowed to use stage space week after week, shooting unnecessary material which a more careful pre-production planning would have avoided. Leslie Arliss, who turned out "Idol of Paris" at Metro, for Maurice Ostrer two weeks under his 14-week schedule, tells me that current production costs are between £17-18,000 each week. Time means money—and a day or two lost on the stages can make the difference between a commercially successful or unsuccessful picture.

That is the background to the autumn clash between the trade unions and the producers. The unions accused the producers of inefficiency. They wanted more direct action both to overcome the immediate problem of the Dalton duty on Hollywood pictures; and to set post-war British production on a sound basis.



But there is another side to the picture.

Production executives have been unable to keep down a large percentage of costs. Raw materials have risen in price so that they are now double, triple and four times their pre-war prices. Star and feature player salaries have doubled, too . . . the old story of shortage, demand and high price. And in addition to this, during the latter part of the year, producers gave wage increases plus a five-day week to all studio workers.

The trade unions are doing their best to prove that each man can do the same amount of work in five days as he used to do in six. But the five-day week has created fresh studio administrative problems—and there are some people who will argue that the five-day week has put out of action 67 sound stages for two days each week.

Shortage of Artists

Producers have found good plans upset by many things completely out of their control. In particular, the critical shortage of tested artists has held up film after film as casting directors have failed to line up a suitable team at the last moment. This is the heritage of our failure to pursue a sufficiently vigorous star building programme during the past few years.

Producers have not received the support they would have liked from the Government. Licences for new sound stages, import

licences for new equipment, greater allocations of timber, and greater supplies of labour for rehabilitation work—all were in demand, but little was forthcoming. The Government was forced to put first things first and while doing its best to help British production, was forced to say: "Sorry, no priorities yet."

The unions kept up their propaganda and, at the important joint B.F.P.A.-F.I.E.C. meeting at the Board of Trade in November had the satisfaction in hearing Harold Wilson's decision to set up a National Joint Films Production Council.

It would be foolish to suppose that this Government-sponsored council will be the solution to all our post-war production problems. It can only act in an advisory capacity, because before the Board of Trade can make directions to film producers as to how the industry is to be run it must have the necessary powers from Parliament. And Lobby men will tell you that the urge to exercise a State control of film production is held by only a few of the extreme left-wing Members.

BoT View

But, as one Board official put it to me, the President does not need a new Act of Parliament to exercise considerable influence in more than one direction. That's not a threat. It was merely a statement of fact. And the industry must accept the position that Harold Wilson is now chairman of a council which ranks in importance with any other film trade organisation.

The trade unions asked for more than a development council. They wanted State control of idle studio space, a films bank to help independent producers, and studio-level joint production committees with full executive power. The President, busy on plans for the new Films Act, was not prepared to talk about State control. He made the wise move of bringing both parties together.

Since then the Trades Union Congress has entered the arena.

A lot will happen in the New Year. Joint production committees are about to be set up in the studios, producers have guaranteed a year of full employment—and the Government may well make a move to ease the growing plight of the independent producer.

During recent weeks more and more attention has been given by Government departments to the production industry. I have no doubt, following talks with Board of Trade and Treasury officials, that this Government will not leave film production completely out of its production programme of a planned economy.

No one can predict what the Films Act of 1948 will contain as I write this analysis. One thing we do know—it will exclude renters' quota, under a clause in the Geneva World Trade Charter. And there is little doubt that exhibitors' quota will be increased. Those two implications create vast new problems in production organisation which we as an industry will have to face. And it is essential that the producers and unions face them together—because this time we daren't fail.

With compliments for this year and best wishes for the next

Richard M. Grey

1947
PRODUCTIONS

"BIRTH OF A FILM"

"SPOTLIGHT ON GLAMOUR"

"EYES THAT KILL"

"A GUNMAN HAS ESCAPED"

CONDOR

FILM PRODUCTIONS LIMITED
FILM DISTRIBUTORS LIMITED
FILM CORPORATION LIMITED

90-94, SHAFTESBURY AVENUE, LONDON, W.1

GERRARD 4145/6/7

LONDON, CONFILMPRO



OPERATING BRITISH STUDIOS—THEIR SPACE, PERSONNEL AND PRODUCTION PLANS

STUDIO.	NO. OF STAGES.	SIZE OF STAGES.	STUDIO SERVICE STAFF				FOR EARLY PRODUCTION.
			TECH- NICIANS.	CON- STRUCT'N.	CLERICAL.	TOTAL.	
BEAGONSFIELD ...	1	115 ft. x 55 ft. Total: 6,325 sq. ft.	—	—	—	—	
BRITISH NATIONAL	4	C = 80 ft. x 112 ft. = 8,960 sq. ft. D = 80 ft. x 112 ft. = 8,960 sq. ft. B = 36 ft. x 61 ft. = 2,196 sq. ft. E = 80 ft. x 168 ft. = 13,440 sq. ft. Total: 33,556 sq. ft.	113	238	84	435	"No Room at the Inn" (Dan Birt directing). "Borstal Boy" (Montgomery Tully directing). "We the Accused."
BUSHEY ...	1	60 ft. x 40 ft. Total: 2,400 sq. ft.	20	16	8	44	No plays finalised at Press date.
BENHAM ...	7	(1) 116 ft. x 77 ft. = 8,932 sq. ft. (2) 116 ft. x 77 ft. = 8,932 sq. ft. (3) 116 ft. x 77 ft. = 8,932 sq. ft. (4) 244 ft. x 114 ft. = 27,816 sq. ft. (5) 244 ft. x 114 ft. = 27,816 sq. ft. (6) 113 ft. x 115 ft. = 12,995 sq. ft. (7) 129 ft. x 115 ft. = 14,825 sq. ft. Total: 110,248 sq. ft. Stage 1 is temporary recording theatre.	100	800	200	1,100	"Transcontinental" (Two Cities) "My Sister is Dead" (Two Cities, with M. Lockwood starring). "The Housewife's Story" (Two Cities). "The Captain was a Lady" (Rank-RKO).
EALING ...	5	(1) 58 ft. x 34 ft. = 1,972 sq. ft. (2) 126 ft. x 76 ft. = 9,576 sq. ft. (3A) 85 ft. x 71 ft. = 6,035 sq. ft. (3B) 85 ft. x 71 ft. = 6,035 sq. ft. Model stage, 79 ft. x 61 ft. = 4,819 sq. ft. Total: 28,437 sq. ft.	152	226	150	528	"Kind Hearts and Coronet" (Robert Hamer directing). "Scott of the Antarctic." "Another Shore" (Charles Crichton directing). "Trilby." "Passport to Pimlico."
GATE (ELSTREE) ...	2	125 ft. x 90 ft. = 11,150 sq. ft. 60 ft. x 40 ft. = 2,400 sq. ft. Total: 13,550 sq. ft.	—	—	—	—	Experimental work and later to be used for religious productions.
HIGHBURY ...	2	113 ft. x 60 ft. = 6,780 sq. ft. 60 ft. x 30 ft. = 1,800 sq. ft. Total: 8,580 sq. ft.	60	75	10	145	A series of "curtain raisers" made by John Croydon's unit.
ISLEWORTH ...	2	130 ft. x 45 ft. = 5,850 sq. ft. 130 ft. x 86 ft. = 11,180 sq. ft. Total: 17,030 sq. ft.	26	100	17	143	Operating in conjunction with Shepperton.
KLINGTON ...	5	(1) 92 ft. x 63 ft. = 5,796 sq. ft. (2) 96 ft. x 46 ft. = 4,416 sq. ft. Total: 10,212 sq. ft.	30	133	12	175	Operating in conjunction with Shepherd's Bush
MANCHESTER ...	2	(1) 100 ft. x 55 ft. widening to 80 ft. = 6,750 sq. ft. approx. (2) 50 ft. x 40 ft. = 2,000 sq. ft. Total: 8,750 sq. ft.	9	14	5	28	"My Wife's Birthday" (March 29). "The Girl at the High School" (May 16).
MARYLEBONE ...	2	50 ft. x 23 ft. = 1,150 sq. ft. 50 ft. x 23 ft. = 1,150 sq. ft. Total: 2,300 sq. ft.	11	9	3	23	Nothing set at Press date.
MERTON PARK ...	2	(1) 72 ft. x 66 ft. = 4,752 sq. ft. (2) (L-shaped) 42 ft. x 17 ft. with 18 ft. x 17 ft. annexe Total: 5,772 sq. ft.	57 62*	39 —	33 42*	129 104*	Sponsored documentary, educational, product.
M-G-BRITISH ...	5	Total: 80,000 sq. ft.	376	96	230	702	Nothing set at Press date. M-G-M subject for late Spring
NITTLEFOLD ...	2	(1) 88 ft. x 52 ft. = 4,576 sq. ft. (2) 100 ft. x 85 ft. = 8,500 sq. ft. Total: 13,076 sq. ft.	126†	120†	10†	256†	Columbia unit for early Spring.
PINEWOOD ...	5	(1) 165 ft. x 110 ft. = 18,150 sq. ft. (2) 165 ft. x 110 ft. = 18,150 sq. ft. (3) 165 ft. x 110 ft. = 18,150 sq. ft. (4) 110 ft. x 82 ft. = 9,020 sq. ft. (5) 110 ft. x 82 ft. = 9,020 sq. ft. Total: 72,490 sq. ft.	110	741	90	941	"Passionate Friends" (Cineguild), "Blue Lagoon" (Individual), "Once a Jolly Swagman" (Wessex)
RIVERSIDE ...	2	(1) 105 ft. x 75 ft. = 7,875 sq. ft. (2) 80 ft. x 60 ft. = 4,800 sq. ft. Total: 12,675 sq. ft.	25‡	50‡	100‡	175‡	
SHEPHERD'S BUSH	5	(2) 85 ft. x 40 ft. = 3,400 sq. ft. (3) 115 ft. x 55 ft. = 6,325 sq. ft. (4) 120 ft. x 85 ft. = 10,300 sq. ft. (5) 85 ft. x 71 ft. = 5,235 sq. ft. (6) 85 ft. x 65 ft. = 5,525 sq. ft. Total: 30,785 sq. ft.	208	357	213	778	"Columbus" (Technicolor), "Journey into Yesterday," "Mantilla," "Trek," "So Long at the Fair"—All Sydney Box Productions
SHEPPERTON ...	6	(1) & (2) 150 ft. x 125 ft. = 18,750 sq. ft. (3) & (4) 100 ft. x 120 ft. = 12,000 sq. ft. (5) 70 ft. x 40 ft. = 2,800 sq. ft. (6) 100 ft. x 90 ft. = 9,000 sq. ft. Total: 73,300 sq. ft.	179	265	167	611	"The Winslow Boy," "I Will Repay."
SOUTHALL	1	125 ft. x 60 ft. = 7,500 sq. ft.	30‡	42‡	15‡	87‡	
TEDDINGTON ...	2	(1) 126 ft. x 70 ft. = 8,820 sq. ft. (2) 135 ft. x 85 ft. = 11,475 sq. ft. (3) To be built with tank 135 ft. x 100 ft. = 13,500 sq. ft. Present total: 20,295 sq. ft. Final total: 33,795 sq. ft.	68	105	34	207	"Noose" (Dryhurst). "Silent Dust" (Bronsten. Claud Rains starring).
TWICKENHAM	1	140 ft. x 80 ft. = 11,200 sq. ft.	35‡	90‡	30‡	155‡	
WELWYN ...	3	(1) 59 ft. x 39 ft. = 2,301 sq. ft. (2) 82 ft. x 53 ft. = 5,246 sq. ft. (3) 99 ft. x 79 ft. = 7,821 sq. ft. Total: 15,368 sq. ft.	46	167	53	266	"Queen of Spades" (World Screenplays). "Home Town."
WINDSOR (CURSITOR ST.)	3	(1) 56 ft. x 25 ft. (annexe, 14 ft. x 14 ft.) = 1,496 sq. ft. (2) 28 ft. x 27 ft. = 756 sq. ft. (3) 27 ft. x 20 ft. = 540 sq. ft. Total: 2,792 sq. ft.	9	11	2	22	Documentary, shorts and features.

* Staff at Guild House.

† Figures fluctuate according to service needs of producers.

‡ Figures for 1946: revision impossible until production starts again.

ANGLO-SCOTTISH PICTURES LTD

THANKS

**ITS FRIENDS IN THE TRADE FOR THEIR
CO-OPERATION
IN THE PAST YEAR**

Produced in 1947:

A THOUSAND MILLION A YEAR
PORTRAIT OF PALESTINE
LIFEBLOOD
YOUNG HOUSEWIFE
TROPICAL HARVEST
MANPOWER

L o n d o n F i l m S t u d i o • S h e p p e r t o n • M i d d l e s e x

The Target for 1948

**ARROW
Releases**
Return SWIFT and
SURE DIVIDENDS

*A Guarantee of
A Prosperous New Year
to all Exhibitors*

ARROW FILM DISTRIBUTORS LTD.
45, GERRARD STREET, W.1

... and good supporting programme."

**PAUL BARRALET
PRODUCTIONS**
of course

Distributed by:

Twentieth Century-Fox Film Co. Ltd.

Warner Bros. Pictures Ltd.

Paramount Pictures

Sherwood Films Ltd.

Columbia Pictures Corp. Ltd.,
etc., etc.

SCRIPT CONFERENCE

In a recent questionnaire organised by the Screenwriters' Association, scriptmen voted the eight greatest obstacles to successful screenwriting as follows: 1, The employment of too many writers on one script (41 per cent.). 2, Lack of publicity or reference by critics to the writer of a film (41 per cent.). 3, Unlimited dictation by producer, director, etc., in the writing of a script (32 per cent.). 4, Lack of encouragement for original screen stories; preference for adaptations of successes in other media (19 per cent.). 5, Absence of the writer from floor during shooting (13 per cent.). 6, Lack of sufficient liaison between writer and director (11 per cent.). 7, The habit of calling in big names from other media who are not experienced in writing for the screen (11 per cent.). 8, Lack of recognised training for screenwriters (10 per cent.).

On these two pages screenwriters have been invited to lay down pens and pick up axes to grind.

THE VERY IDEA!

by FRANK LAUNDER

Recent films: *I See a Dark Stranger*,
Captain Boycott, *The Blue Lagoon*

BEFORE we can hope successfully to expand British film production we must learn to make better use of the talented and experienced writers already in the industry, and to introduce new writers who are prepared to devote themselves to writing films. Hitherto when there has been any expansion in the industry it has been carried out in a recklessly profligate, not to say cock-eyed, manner. With notable exception, producers, and many others in the industry—for producers are by no means the only offenders—fail to appreciate that writing is the raw material of films. They look upon writers as labourers in the vineyard, whereas in fact they are vines themselves.

When I first entered the industry as a struggling lad many moons ago I was naïve enough to believe that the overwhelming importance to films of writing would be apparent to the meanest intelligence. I was quickly disillusioned. Since then, together with my fellow-screenwriters, I have been monotonously propagating this obvious truth. I am happy to say it is beginning to penetrate. Annually—usually around Christmas—it bursts on some film executive like a blinding light, and he rushes into print with his great discovery; about once every six months a film critic mentions a writer's name; and on occasions we have been known to receive a distant nod from a trade union official.

The sky is brightening.

ONE TO BEAT THE BOOK

by JACK WHITTINGHAM

Recent films: *Green Fingers*, *So Died a Rat*, *The Key Above the Door*

THIS is a begging letter. It is written on behalf of a fellow of usually rather un-presentable appearance, who has little to say for himself when you first meet him. His name is Original Story.

He has none of the face value of his elderly and sometimes ancient relations, those exacting, sometimes uncompromising celebrities, *Successful Play* and *Famous Novel*. Yet, he is more adaptable; he can suit himself to any company; his outlook is fresh and modern; above all, he is not a chatter-box like *Successful Play*, nor full of preconceived ideas like *Famous Novel*.

The plea is that Original Story should be given more and more encouragement: he needs it desperately. Without encouragement, he wilts. He is shy; he has been snubbed too often. But with a little trust and help he has blossomed under such creditable alibis as "In Which We Serve," "The Way to the Stars," "Colonel Blimp," "The Captive Heart," "Hue and Cry," "Holiday Camp."

It needs courage to go ahead on the development of an original story, when sometimes the idea is contained in little more than a sentence. It needs imagination, patience. It is a gamble. Above all, it needs trust in writers. But courage, imagination, patience, the willingness to take a chance, and to trust, more than often have their own reward.



F. LAUNDER



J. WHITTINGHAM



B. BOLAND



J. B. WILLIAMS

It can be argued that there has been too much gambling in the production of British films—that in the New Year, more than ever before, we must try to make certain of results. But the big money is risked in hundreds of thousands on the "certainty" in the last race, in which, as any punter will testify, favourites and form horses are by no means always winners.

Is it such a bad investment, now and again, to lay a thousand or two on an outsider in the first race? If it is a non-starter, it will not have ruined you; but if it runs . . . ? Well, "The Seventh Veil" was not such a bad outsider. Nor was "The Overlanders."

WHY NOT BUY A SCREEN STORY?

by

BRIDGET BOLAND

Recent films: *The Killer and the Slain*, *The Four-poster*, *Turning Wheels*

WE are all in danger of becoming hacks. Though our position is better than it was before the war, we are still given story after story to adapt, often brilliantly conceived for some other medium, but inevitably all more or less ill-suited to the kinemas. After a few years we have learned a great deal about the technique of the screen, but we have practically lost the ability to write for it, except in so far as we still annoy the people who "liked the book" by allowing a scene or two of our own to slip in under our guard.

It is obviously not practical politics at the moment to urge working screenwriters to go away and write full-length screenplays "on spec"—a thing which, indeed, only the very well-situated or chronically unemployed can afford to do in the present state of demand.

The solution lies with the producers.

Producers are a courageous body, who will risk buying a novel with absolutely nothing to recommend it as screen material, except that its prose style or its bold inclusion of scenes that will never get past the censor have resulted in the sale of x-thousand copies, and with flattering faith they will turn it over to us to turn into a motion picture. It should surely take less courage to back their own judgment of the film possibilities of a forty-page original screen story. The few that have been made (mostly during the war, when the industry had no time to wait for the novelists) have nearly always been successful.

Shakespeare, of course, did not often get to write original stories, either; but, then, so few of us write like Shakespeare in any other way that this is small consolation.

DON'T SAVE ON SCRIPTS

by J. B. WILLIAMS

Recent films: *We Dive at Dawn*, *A Man About the House*, *London Belongs to Me*

THE Dalton tax, or whatever takes its place, is bound to give British film production an opportunity it has never had before. Can we rise to it? I don't believe we can unless the present appalling cost of production is somehow stemmed. A film which would have cost £50,000 in 1939 now costs something like £300,000. Box-office takings have not risen at anything like the same rate; and, while the tendency is for costs to rise still higher, takings are beginning to fall.

Studio time is the bugbear. A film which should have taken eight weeks in 1939 now takes 13 or 14 weeks, or even longer. Not only does this raise costs; it also means that full use is not being made of available studio space. Where two films might be made we are getting only one.

I don't propose to enter into the bitter wrangle about the many things which are supposed to be responsible, such as increased salaries and wages and costs of materials and trade union regulations. I want to deal only with the responsibility of the script. For the benefit of exhibitors (and some producers) the script is the thing described in the credit titles as the screenplay. It dictates more than anything else the ultimate nature and quality of the film. It is indispensable to the director, the casting director, the art director, sound director, cameraman, actors, and everybody connected with drawing up the many schedules which control the making of the film. A film could no more be made without it than Wren could have built St. Paul's without a plan.

But would Wren have set his builders to work with a plan half drawn? Would he have had a plan which constantly changed as the edifice was rising? Yet that is what is repeatedly being done in our film studios. This results not only in loss of quality but in delays and re-shooting and considerable increase in cost. Producers half always know this; will they now, when economy is so urgent, at last put their knowledge into practice?

The trouble is that many producers, while paying lip-service to the overwhelming importance of the script (as any common-sense man must) continue to regard it as something

(Continued on page 47)

DERRICK de MARNEY

OF

CONCANEN PRODUCTIONS

SENDS

Christmas and New Year Greetings
to all his Friends
in the Industry



UNCLE SILAS (RANK ORGANISATION)
LATIN QUARTER (ANGLO-AMERICAN)
PROFILES, Etc.
ALL OVER THE TOWN - PLAYHOUSE (CONCANEN STAGE PLAYS)

TAURUS

FILM PRODUCTIONS LIMITED

74-76, OLD COMPTON STREET
LONDON, W.1.

GERRARD 8708-9

Cables: "TAFILPRODS, LONDON"

Recently completed

**"NORTH AND SOUTH
OF THE NIGER"**

for the Central Office of Information

EDITING AND RE-EDITING



B.F.U. sends GREETINGS
to all Friends



and announces that their

FILM SERVICE

now includes Optical Enlargement Printing
of any sub-standard film to 35-mm.

B.F.U.'s Film Service is comprehensive and includes every
requirement for the making of 35 mm. (and 16 mm.) films
in colour and in black and white.

To the end of 1947, B.F.U. have made twenty films, from
Short Subjects for Cinemas to Schools Films and Technical
Industrial Films.

Contractors to H.M. Government

BLACKHEATH FILM UNIT LIMITED

9, NORTH STREET, LEATHERHEAD, SURREY

Telephone: Leatherhead 3377

SCRIPT CONFERENCE

continued from page 45

that can be run off overnight if there should happen to be a hurry. They must begin to appreciate that there is nothing in any film to which more time and care should be devoted. Now that they are rightly searching for every means of cutting down costs, let it not be on the script. Let them realise that every extra £1,000 spent on the script can save £20,000 in the studio.

I am not suggesting that more writers should be employed per script. Too many producers already imagine that a script is bound to be ten times as good when written by ten writers.

THE TEAM SPIRIT

by T. E. B. CLARKE

Recent films: *Johnny Frenchman*,
Hue and Cry, *Against the Wind*

THIS being the season for unselfish thought, let us screenwriters wish all the best for 1948 to the directors who will put our work on the screen. May we earn them high praise from the film critic of *The Times* for the originality of their stories and the excellence of their dialogue. May we never provide them with scripts poor enough to get us mentioned by name. And may the day never come when the director will find himself treated like a mere writer. As, for instance:—

SCENE 1. THE CONFERENCE.

"Yes, Hugo is a competent director, but I don't think he knows much about women."

"Then why not have Ronnie Guddle direct the love scenes? He turned in a grand job on 'Be Careful, Darling.'"

"O.K.—if the budget'll run to it. But don't forget we've signed up Willoughby Cheeseman to direct that sequence with the goat, and we've already got Eric Pikestaff doing additional shots in the haunted house scene. . . ."

"Which reminds me—my wife has a very good idea for that matt shot. . . ."

SCENE 2. NIGHT LOCATION.

"Hullo, Hugo."

"Hullo, Eric. What's happening here?"

"Just getting a few night shots for 'Crack o' the Whip.'"

"My dear fellow! I've been directing 'Crack o' the Whip' all day at the studios!"

"You have? Well, I'll be . . . they've done it on us again! Can't you hear the blighters?"

"Let 'em both have a go, and we'll use what we like best in each version."

SCENE 3. AFTER THE ROUGH-CUT.

"The direction of that mortuary sequence lacks something. It's dead."

"I agree. We'd better settle for a retake."

"What it wants is a fresh mind on it."

"How about Zachary Cornbloom? Chap who did that revue last night at the Tiara."

"That's an ideal! Of course, he's never done any film direction, but he certainly knows his stuff on the stage."

"And after that press, his name's bound to be a draw at the box-office. . . ."

Note: Any similarity to persons living or under contract is purely coincidental.

THE STAMPEDE TO

DIRECT by
WOLFGANG
WILHELM

Recent films: *I See a Dark Stranger*,
Captain Boycott, *End of the River*

THE trend of screenwriters and other creative film artists to assume directorial functions has become a stampede: its cause—dissatisfaction with the almost totalitarian



T. E. B. CLARKE



W. WILHELM



K. STRUEBY



GUY MORGAN

powers of our directors: its effect—as far as writer-directors are concerned, initial success.

Though dissociating myself from the desire of screenwriters to direct, I believe their desire is more justified, particularly in the case of an original story, than that of any other film-worker. Under present conditions the screenwriter's contribution to the final product ceases weeks before the first shot is taken. The interpretation of his story and script is taken out of his hands from the moment his efforts begin to be registered on celluloid.

The British screenwriter is at a disadvantage with his continental colleague. The French, German, Austrian and Czech screenwriter is, and always was, an equal member of a triumvirate of writer, director, and producer, the latter devoting his efforts to the smooth functioning and co-ordination of all technical effects after delegating to the former two all artistic considerations for better or for worse. Even if it should turn out to have been "for worse," the final product will still bear the stamp of individuality, whatever its other shortcomings.

The Continental screenwriter is the first major artist to be approached either by the producer, director, or star; he works in close contact with the director during the preparation of script and production schedule, is at his side right through the floor work, spends long hours with him in the cutting-room. No wonder that he is satisfied with his position in the industry.

Frankly, the British screenwriter is not. At the same time he realises that screenwriting should be a full-time job, and that to combine it with directing or producing is often more than one man can tackle. But the frustration due to his unbalanced position in the production unit forces him to be a competitor in the race for directorial honours. The result is often a dual watering-down of individual talent which the British film industry at the present time can ill afford.

IT USED TO BE FUN!

by KAY STRUEBY

Recent films: *Gaiety George*, *The Shop at Sly Corner*, *A Lady has to Die*

IF you are lucky and have missed being told a writer's value on the set is strictly Nuisance, you will have seen at first hand the remarkable improvements in production methods that have helped to put British films on the map.

We have come a long way since the "bad old days" of the 30's, when our product was often dreadful and making it was a pretty precarious business. Working conditions were far from ideal—scripts on speculation, unpaid overtime, wholesale shut-downs, and other evils that no one regrets having lost. What is to be regretted is the loss of one of the few assets of those "bad old days"—the zest for picture-making that was shared by everyone from director to clapper-boy. Everyone liked his job and was convinced that it was important to the picture, which in turn was of enormous importance. Picture-making was an adventure, a challenge, and a heck of a lot of fun.

To-day, with fewer production companies operating, it is mainly a headache, or rather,

a collection of headaches. The producer is more than ever concerned about budgets, for he has the added problems of rising costs, fuel crises, and the like; the same applies to the director with his schedules; the writer about the narrowed market for his work, the floor crew about rules and regulations. There are grumbles and complaints, an occasional outburst of temperament, an occasional strike. Much time is lost in passing the buck to the other fellow; much effort is wasted in attempting to observe rigid rules in an industry that must be flexible.

The recent tax on American films has left a gap that only British production can fill. In our own interests, more pictures must be made at lower cost. This will be done—but let's do it cheerfully. Let's get back the keenness we had in the "bad old days." Let's put back the fun into film-making!

UNLOVED BRAINCHILD

by GUY MORGAN

Recent films: *The Captive Heart*, *Night-beat*, *Anna Karenina*

THE Movie finger writes, and having writ, moves on—usually to another assignment.

What is that crying? A fatherless brainchild on cold front-office steps.

Producer, production manager, director, art director, casting director, costume designer, crowd round and poke with curious fingers. It cries—it must be sickly! Trusted foster-parents are summoned to suckle it. Soon it will go to the studio to be brought up by strangers, to emerge, marching in line, another hard and bright little automaton, by Alibi out of Cliché.

Yet it was once an idea conceived in love by a writer. He carried his burden sleeping and waking, muttered to it on buses, nursed it in bed. Through those long gravid months when he attended the studio clinic for progressive weekly treatments, through the protracted labour of hermaphroditic birth, he was sustained by the belief that it would be different, individual, his.

He planned every detail of its future, visualised scenes and constructed a complicated system of characters and human relationships to give it proper expression, knew many things about it intuitively, learned its weaknesses and its strength, its potentialities and its limitations.

This knowledge was part of his essential contribution that was not in the script.

He had, of course, been careful to obtain an affiliation order against a producer. But producers are fickle, easily ashamed of first ecstasies, always prone to mistrust the object of their early affections. Though they have paid for the experience and post-natal care of a parent, they rarely make use of it, preferring the advice of spectators, and the services of baby-farmers.

The playwright enjoys the full status and authority of parenthood. To a more limited degree so does the novelist. But the screenwriter is cast early adrift in the production snow—with the wages of his sin, but without his precious bundle.

It's a fortunate film that knows its own father.



Sydney Box Selects for the Second Year

THE TEN BRITISH STARS OF TO-MORROW

LAST year we invited Sydney Box to stick his neck out by selecting the ten young actors and actresses who were most likely to become "the stars of to-morrow." This year, as a tribute to his previous prognosis, we have suggested that he should try again. These are his conclusions:—

FIRST, let's see how we fared with last year's list. My first eight names were Jean Simmons, Richard Attenborough, Hazel Court, Maxwell Reed, Kathleen Ryan, Ronnie Howard, John Justin and Jane Hylton. Except for Jane Hylton and John Justin, these have all established themselves very thoroughly during the year—and you will be seeing a great deal of Jane Hylton during 1948 in performances that I believe will make you as enthusiastic about her as I am.

For the last two places in last year's list I had seven candidates—John McCallum, Dermot Walsh, Sonia Holm, Patrick Holt, Sally Ann Howes, Kieron Moore, Andrew Crawford. From these I chose John McCallum and Dermot Walsh. I didn't know then that Sir Alexander Korda was going to use Kieron Moore for a virtuoso demonstration of how to build a new star. If I had, Mr. Moore would certainly have appeared at the top of my list.

A Too-Short List

This year, with the expansion of British production, the task of picking the up-and-coming youngsters is going to be much more difficult. My first list comprises more than twenty names and it is going to be very hard to whittle them down to ten.

First, a word of explanation. I want to make it clear that I am confining my choice to the youngsters and not including such certain bets as Jack Warner and Greta Gynt—both of whom are obviously destined to go places in the coming year. To my mind, they are going to be names which really bring in the patrons.

Another name which must be kept out of the list is that of the young man who is going to play opposite Jean Simmons in "The Blue Lagoon." Nobody could ask for a better start on the road to stardom than this—but we will leave him over for next year.

Strangely enough, the proportion of the sexes in this year's list is exactly the same as last year—six men and four women. Here then, in alphabetical order, is this year's selection of the ten "stars of to-morrow."

(1) Dirk Bogarde; (2) Michael Denison; (3) Pat Holt; (4) Christopher Lee; (5) Margaret Leighton; (6) Carol Marsh; (7) Christine

Norden; (8) Bill Owen; (9) Guy Rolfe; (10) Susan Shaw.

And now for a word or two about this selection.

Dirk Bogarde I first saw giving an exceptionally fine performance at the little Lindsey Theatre in "Power without Glory." Since then he has been given a film contract and is already slated to star in "Esther Waters" and "Once a Jolly Swagman."

Michael Denison, married to that lovely



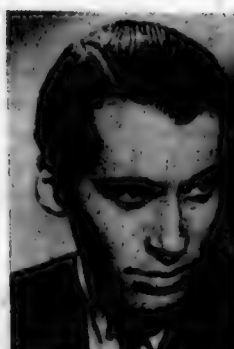
DIRK BOGARDE



MICHAEL DENISON



PAT HOLT



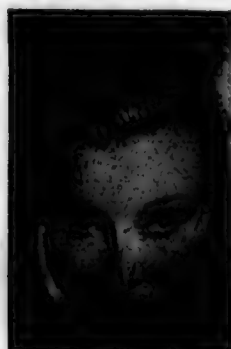
CHRISTOPHER LEE



MARGARET LEIGHTON



CAROL MARSH



CHRISTINE NORDEN



BILL OWEN



GUY ROLFE



SUSAN SHAW

actress **Dulcie Gray**, has been engaged on His Majesty's business for nearly seven years. Now he returns to the screen in "My Brother Jonathan" and "The Blind Goddess."

Pat Holt, already seen in a series of small parts, has caught the public's fancy and should make the grade in "The Mark of Cain" and "High Pavement."

Christopher Lee is a dark horse. Three months ago he had never acted in a film. As I write, he is starring at Highbury in one of the Rank "curtain-raisers." I shall be very surprised if he is not starring a much bigger picture by the end of 1948.

Margaret Leighton, an actress in the Rosalind Russell tradition, comes straight from her successes at the Old Vic to a fine part opposite David Niven in "Bonnie Prince Charlie."

Carol Marsh's history is in the fairy-tale tradition. One of the very junior members of the Rank Company of Youth, she was seen by the Boulting Brothers, who lifted her straight into the female lead in "Brighton Rock," opposite Richard Attenborough (one of my last year's selections).

A Glamour Star

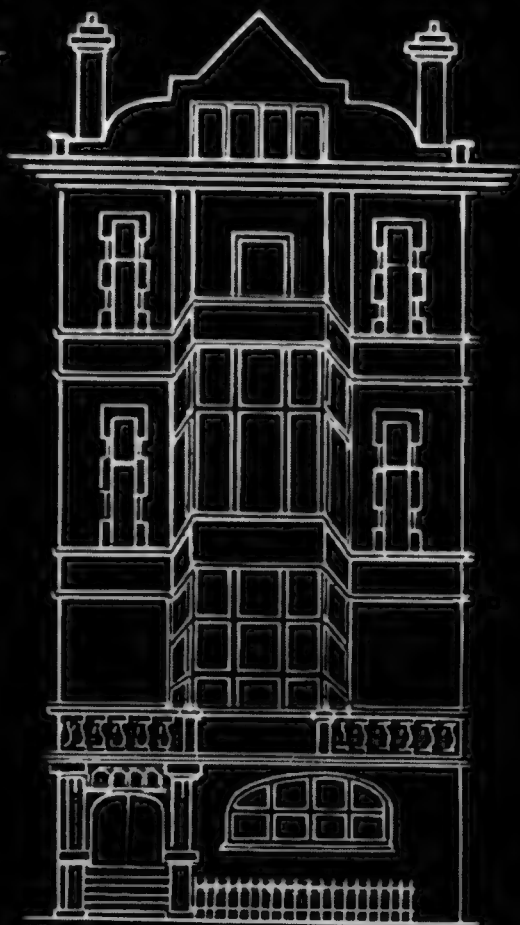
Christine Norden has the authentic sex appeal of the glamour star and her rather feline beauty has already been seen to good effect in "An Ideal Husband." She has since made three more pictures, which we shall be seeing during 1948.

Bill Owen is a new name for an artist who has already caught the critics' eyes—Bill Rowbotham. Those who had seen his recent work were so sure he was going to be a big name that they persuaded him a few weeks ago to drop the "Rowbotham" in favour of "Owen," which incidentally is his second Christian name. You'll see him in "When the Bough Breaks," "Daybreak" and "Easy Money."

Guy Rolfe, six feet four and not unlike Gregory Peck, gets his first big chance opposite Phyllis Calvert in "Broken Journey," and **Susan Shaw**, petite and ash blonde, first hits the high spot in "It Always Rains on Sunday" and now goes into Gainsborough's Family Series as Jack Warner's daughter.

That completes my ten names. But, of course, there are many others who are up and coming.

ALPARKER HOUSE



T STREET · PARK LANE · LONDON · W.1 · Tel. GRO. 4232-3-4-5, GRO. 1131-2

M. A. M. Johnston.

Monti Mueley

THEIR CLIENTS WISH YOU A HAPPY NEW YEAR



DOUGLASS MONTGOMERY



PEGGY CUMMINS



JAMES MASON

*Looking forward
confidently to even greater
successes by British Films
in 1948*

*We wish our friends in
the Film Industry
A Happy New Year*



FRANCIS L. SULLIVAN



LESLEY OSMOND



TORIN THATCHER

AL PARKER LTD. REPRESENTATION



GLYNIS JOHNS



WALTER CRISHAM



ROBERT BEATTY

*Viewing 1948
as a potential peak year
for British Films
we look forward to a
continued happy co-operation
with all our friends
to whom we wish
A Prosperous New Year*



JOHN McLAREN



WILLIAM (BILLY) HARTNELL



ORLANDO MARTINS



ERNEST ULMAN



CLIFFORD EVANS



FAY COMPTON

*Looking forward
confidently to even greater
successes by British Films
in 1948*

*We wish our friends in
the Film Industry
A Happy New Year*



YOLANDE DONLAN



RONNIE BOYER



JEANNE RAVEL

AL PARKER LTD. REPRESENTATION



MARGOT GRAHAME



MARGARET JOHNSTON



JOHN BENTLEY

*Viewing 1948
as a potential peak year
for British Films
we look forward to a
continued happy co-operation
with all our friends
to whom we wish
A Prosperous New Year*



MARGARETTA SCOTT



HUGH McDERMOTT



PAMELA KELLINO



ANTHONY HULME



RICHARD HEARNE



PATRICIA RAINE

*Looking forward
confidently to even greater
successes by British Films
in 1948*

*We wish our friends in
the Film Industry
A Happy New Year*



GERALDINE KEYES



JOAN YOUNG



MARION GERTH

VAL
VALENTINE

*wishes all his friends
and the Industry
a Prosperous
and Happy
New Year*

Greetings
1948

**ALFRED
HITCHCOCK**

The Directors of
HERBERT de LEON
LIMITED

*Send Greetings to the
Industry and Wish
All Their Friends
A Happy and
Prosperous
New Year.*

**30, SOUTH AUDLEY STREET.
GROSVENOR SQUARE,
LONDON, W.1.**

**Telephone :
GROSVENOR 3881-2
CUNNINGHAM 8900 (NIGHT)
Cables :
LEONDEL, AUDLEY, LONDON**

Season's Greetings
to
All my friends
in the Industry
from
MARGARET
LOCKWOOD

MANAGEMENT: HERBERT de LEON LTD.

*May the coming year
bring you all
success
and happiness*

BARBARA
MULLEN



Success to You All
in 1948

from

LESLIE BRADLEY

MANAGEMENT: HERBERT de LEON LTD.



JOY SHELTON

New Year
Greetings
to All

from



SYDNEY TAFLEER

MANAGEMENT: HERBERT de LEON LTD.

Wishing You All
A Happy and Prosperous
New Year

from

BRENDA BRUCE



MANAGEMENT: HERBERT de LEON LTD.

Season's Greetings
from
SHELAGH FRASER



MANAGEMENT: HERBERT de LEON LTD.



PEGGY EVANS



NIGEL BUCHANAN

Greetings 1948



PETER MURRAY



JOSEPHINE STUART

Under Contract to V. J. Arthur Rank Organisation—Management: HERBERT de LEON LTD

Very Best Wishes to all our Friends in the Industry

DOWNEY, Kenneth
 ADRIAN, Max
 FITZSIMONS, Charles
 KRUGER, Otto
 BELL, Gordon
 HAMILTON, Clare
 SARMENT, Jean
 BOND, Derek
 WAKEFIELD, Hugh
 RICHARDSON, Ralph
 BREON, Edmond
 MOGUY, Leonide
 GRAY, Willoughby
 SIMENON, Georges (U.K. only)
 GUNY
 DORZIAT, Gabrielle
 CHENAL, Pierre
 HERIAT, Phillipe
 JEANSON, Henri
 RAWLINSON, A. R.
 MILLS, Hugh
 WARD, Ronald
 CLEMENTS, John
 HUNTER, Ian
 PORTMAN, Eric
 COLEMAN, Bryan
 ALLEGRET, Marc
 HOFFE, Monckton
 WHILEY, Manning
 COCHRAN, Robert
 LANGTON, David
 JORDAN, Natalie
 RIVET, Marcel
 MIRANDE, Yves
 O'DONNELL, Maura
 GRAHAM, Morland
 BALLANTYNE, Nell
 LAURIE, John
 CORDELL, Cathleen

CRAWFORD, Andrew
 FRANCE, C. V.
 ACHARD, Marcel
 WALL, Joan
 MACDONALD, David
 RILLA, Walter
 BARING, Aubrey
 HAWKESWORTH, John
 LEFEVRE, Rene
 ROULEAU, Raymond
 HOLT, Jany
 DUVIVIER, Julien
 ESWAY, Alexander
 STEWART, Sophie
 KESSEL, Joseph
 RYAN, Kathleen
 CULVER, Roland
 KNIGHT, Esmond
 HUNTLEY, Raymond
 JOHNSON, Fred
 MACRAE, Arthur
 DAVIS, Gilbert
 ROMNEY, Edana
 DOUGLAS, Wallace
 PARELY, Mila
 MERRALL, Mary
 DWYER, Leslie
 GABIN, Jean
 WILLIAMS, Hugh
 MACKINNON, Allan
 HAMMOND, Kay
 BAINES, John
 FUETER, Willy
 WILLIAMS, Emlyn
 FRENCH, Harold
 MACALLISTER, Donald
 BALCON, Jill
 KERRIDGE, Mary
 CLERY, Ann

FITZSIMONS, Margot
 FITZSIMONS, Rita
 GOYA, Mona
 RADFORD, Basil
 CAMPBELL, Keith
 POWER, Hartley
 LEIGHTON, Margaret
 FAIRCHILD, W. E. C.
 PEARSON, Richard
 GRAVES, Charles
 GREENWOOD, Walter
 DALIO
 MIDDLETON, Guy
 CRISPIN, Janine
 CHANAS, René
 COLPET, Max
 DRUON, Maurice
 GRAYSON, Brian
 MARCHAND, Leopold
 GWENN, Edmund
 RAMAGE, Cecil
 HOWLETT, Noel
 LISTER, Francis
 DERMODY, Frank
 McLAUGHLIN, Gibb
 WATSON, Caven
 HARRISON, Kathleen
 MARSH, Garry
 HARVEY, Patricia
 FERNALD, John
 GRAYSON, Godfrey
 KIRWAN, Patrick
 MACGINNIS, Niall
 MASON, Elliot
 MACDOUGALL, Roger
 COCTEAU, Jean
 MACGRATH, Leueen
 MILLEN, Alf
 NEWTON, Robert

CONNIES LTD.

92, REGENT STREET, LONDON, W.1 and 55, AVENUE GEORGE V, PARIS

Rita Cave

PERSONAL SERVICE FOR PRODUCERS AND ARTISTS

*Sends Season's Greetings
from
Herself and Her Clients*

Alfie BASS
Guido BORUTSKI
Bonar COLLEANO, Jnr.
Wilfrid CAITHNESS
Carol COOMBE
Michele DE LYS
Danny GREEN
David GREENE
Rachel GURNEY
Hugh GRIFFITH
Christopher HEWETT
Joan HICKSON
Moirá LISTER
Ross LANDON

Ian LUBBOCK
Michael MARTIN HARVEY
Murray MATHESON
Eric MICKLEWOOD
Violette MORICE
Phyllis MORRIS
Bill MOSKALYK
Clement McCALLIN
Pat McGRATH
Bennet O'LOGHLEN
David PEEL
Peter PAGAN
Boris RANEVSKY

Wanda ROTHÁ
Joan SETON
Norman SHELLEY
Annette SIMMONDS
Vi STEVENS
Eleanor SUMMERFIELD
Audrey TEESDALE
John VAN EYSEN
Wilfrid WALTER
Mackenzie WARD
Lizbeth WEBB
Jane WELSH
Alan WHEATLEY

TENOR

Lester FERGUSON

MUSICAL COMPOSER

Hans MAY

SCRIPT WRITER

Ted WILLIS

EAGLE HOUSE, JERMYN STREET, LONDON, S.W.1
ABBEY 6626

John Banters



My best wishes for a
Happy New Year.

Sincerely,

Nature Po



Best wishes for 1948.

Sincerely.

Sally Gray



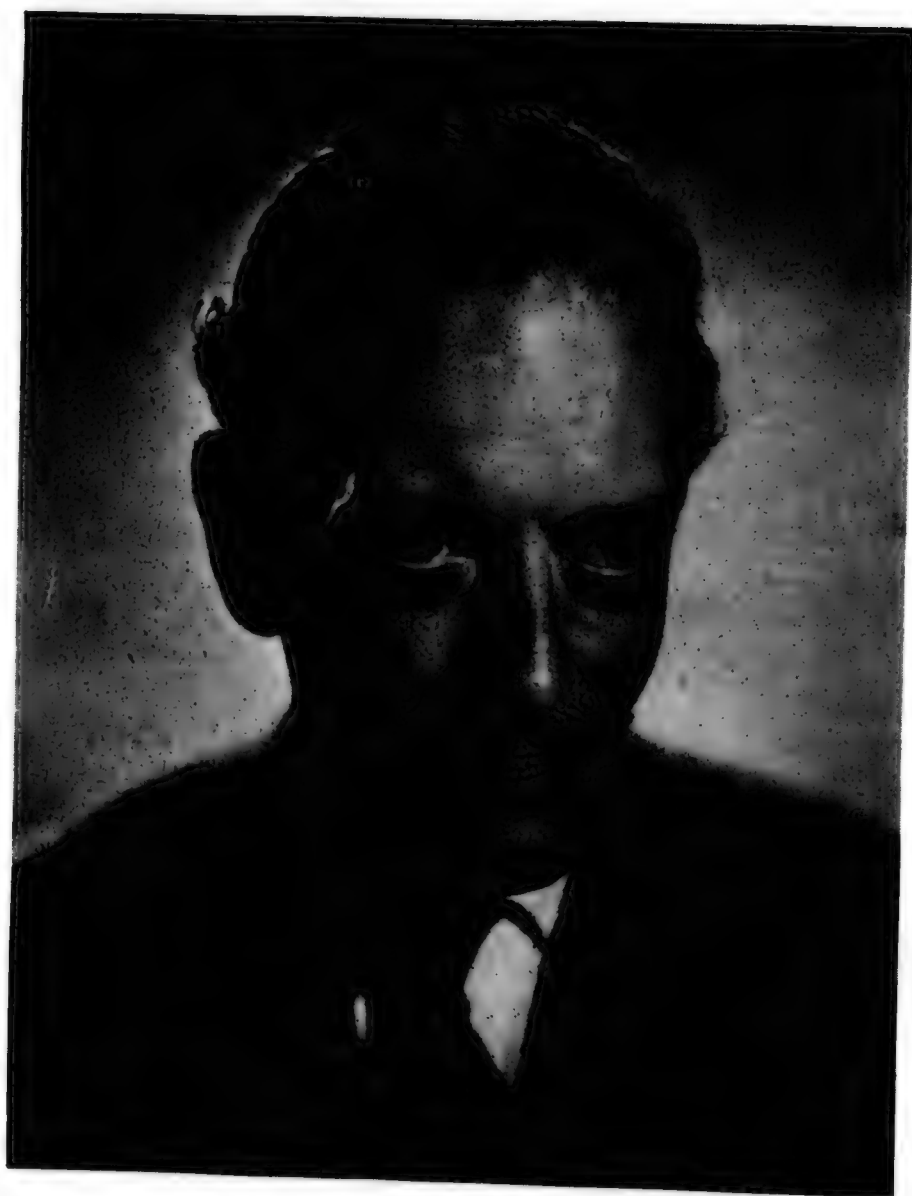
Merry Christmas everybody
from
Kathleen Ryan



Best wishes for 1948
to all those who
make Pictures

from

Eric Portman.



Good luck every body
Guy Middleton



*New Year Greetings
to the film industry
throughout
the World from
Jack Warner.*

PERSONAL REPRESENTATIVE:

LEN BARRY,

ARCHIE PARNELL & CO. LTD.,

3, GOLDEN SQUARE,

PICCADILLY, W.1.

I extend all my best wishes to
the British Film Industry for
the coming year.

ANNE CRAWFORD

PATRICK McCROSSAN

on behalf of

DUBLIN FILMS LIMITED

Wish All Their Friends
the Compliments of the Season

Producers of:

"MY HANDS ARE CLAY"

In Preparation:

"SINGING RIVER"

by

PHILIP ("Boycott") ROONEY

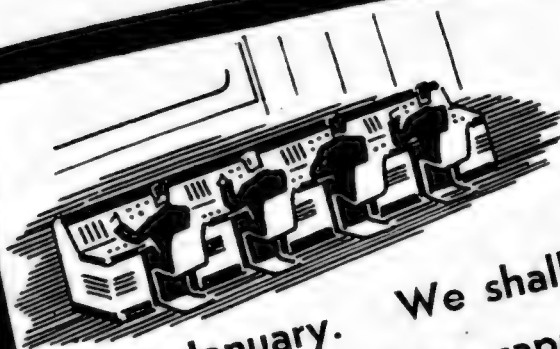
and

"PARDON MY RETURN"

by

DESMOND LESLIE

British Studio Section



R.C.A.'s No. 1 service to the Motion
Picture Industry comes into operation
in January. We shall then have available a fully equipped Re-
recording Theatre capable of handling all 35 mm. and 16 mm. Films.

**THE TOWER,
BROOK GREEN ROAD, W.6**



RCA PHOTOPHONE LTD., RECORDER DEPT., THE TOWER, BROOK GREEN ROAD, W.6

Clifton



Arthur Grand at the Vinten "Everest" Camera gets ready for a shot of Margaret Lockwood in the John Corfield Production "White Unicorn." If you are interested in seeing this camera in operation we shall be pleased to arrange a demonstration.

A LITTLE STUDIO DOING A BIG JOB

Highbury the Testing Ground

HIGHBURY is unique among the British film studios, and as it receives less public attention than any other, the KINE. considers it a good subject for an end of the year survey.

Highbury stands unashamedly for the B picture, or, as it has been officially designated, the "Curtain Raiser." It is designed both as a forcing ground and the programme parade of the vast Rank Organisation.

Where other studios are not too anxious to admit that they make B films, Highbury, whose produce is only now starting to roll in, is altogether devoted to the second feature. At the same time it is designed as a place where the directorial, writing and star talent of the future will be produced. Its dual theme gives it double importance. Here in these pages is a short survey of Highbury as Rank technicians see it.

The Problems of Making Class "B" Pictures *by JOHN CROYDON*



THE Highbury Studios have often been described as a training ground for future stars, creative production personnel and technicians. I cannot emphasise too strongly that this is a complete misconception of the facts.

Our job at Highbury is to make "B" class pictures—the second feature, the "curtain raiser." The economics of this type of production demand tight schedules and speed of work. Therefore we cannot afford to make the mistakes which are inevitably made by those undergoing training, nor can we spare the time needed for intensive instruction.

No, the Highbury Studios can be rightly regarded as a testing ground.

There are a number of people in film production, who by their ability, proven through experience and sheer hard work, are con-

sidered to be ready for promotion. They are the people whom production executives of other studios have their eye on for a major production rôle.

The "B" picture is the obvious medium through which they can prove their mettle, and out if they have the ability and are temperamentally suited to the exacting demands of major production.

The Highbury studio gives them the opportunity to justify the confidence which the production executives have in their work.

Personnel is selected from within the organisation on the recommendations of production managers; others come from companies associated with the organisation such as G.B. Instructional and G.B. Screen Services.

So far as technicians are concerned, it is possible within a few days of starting production to assess their ability. If they do not

make the grade, then they are speedily removed.

With directors it is an entirely different matter. You cannot teach a director his job. In my opinion he must have the ability to handle actors and to inject speed and tempo into the production and be able to interpret the mood of the subject. These are factors which are difficult to assess until the director has completed the first rough-cut of his picture.

In the choice of directors it is quite obvious that we cannot afford to take risks. Here, again, then, the selection of directors must of necessity be made from the ranks of those who have proven their capabilities in long experience of production.

Apart from film studios, directors are recruited from television, because the technique is so closely related to that of film production,

and from the ranks of stage producers. To those aspiring to the director's chair, I would like to offer a word of advice. They would be wise to seek experience of stage production, for it is in this sphere, perhaps more than in any other, that they will get used to the handling of actors and actresses.

Story material is selected from first-class short stories which can be expanded to feature length without losing their appeal and from original film stories from trainee-writers. At present I have a team of four writers, and I spend

Continued on page 74



Views of the Highbury Studios: two stages; the main one measuring 98 ft. by 51 ft. and the other upstairs 54 ft. by 27 ft.



KAY'S

FILM STUDIOS



**R.C.A. 35 and 16 RECORDING and DUBBING EQUIPMENT ★ SINGLE
SOUND STAGE ★ DeBRIE & VINTEN CAMERAS ★ CUTTING ROOM
VIEWING THEATRE ★ FILM STRIP PRODUCTION DEPT. ★ MOBILE
GENERATORS UP TO 500 AMPS. ★ STILL CAMERAMEN & FACILITIES**

All enquiries to ROBERT KING

72a CARLTON HILL, ST. JOHNS WOOD, N.W.8

Telephone: MALda Vale 1141

15 minutes from West End

NETTLEFOLD STUDIOS Ltd.



★
2 SOUND STAGES
1 MODEL STAGE
BACK PROJECTION
CUTTING ROOMS
VAULTS
MODERN EQUIPMENT

Managing Director: ERNEST G. ROY
Studio Manager: W. H. NORRIS

HURST GROVE, WALTON-ON-THAMES, SURREY
Telephone: Walton-on-Thames 2414

HIGHBURY THE TESTING GROUND

a good deal of my time working with them to keep them right on screen technique, from the original story treatment to the shooting breakdown of the script prepared in conjunction with the director.

The breaking-down of scripts to the smallest detail is of paramount importance, not only because it is necessary to the speed of production, but because it allows a greater understanding of the problem to be faced by all those engaged in the production. Once the final breakdown is decided upon, no deviation from the script is permitted.

Here are a few examples of the story material chosen for produc-

tion, and the reasons why they were selected.

"Colonel Bogey," a short story by John Baynes, provides two good parts for youngsters. "To the Public Danger," by Patrick Hamilton, is a first-class story providing an acting exercise for three young contract artists. "Penny and the Pownall Case" is an original story by trainee-writer F. E. C. Fairchild. The story is considered to be good, and it provides rôles for all the male members and two of the girls from the "Company of Youth" training school.

£20,000 Costs

Another is "Song for Tomorrow," written again by F. E. C. Fairchild, specially built round Evelyn Dale, a young singer on contract to the Rank Organisation.

The average cost of production is in the region of £20,000. The main problem here is that only

25 per cent. of this budget is permitted for creative effort, which includes costs of story and script, producer, director, players, set materials and props, wardrobe, composer and musicians.

The style of the production must, therefore, be simple, and I have to make up my mind where to spend the major part of the money for creative effort.

The restricted budget gives rise to casting problems. Each picture must give at least one member of the school a chance to show his or her paces, but in the main I try to use as many actors and actresses from the school as possible, for it gives them a fine opportunity to gain practical experience. There are also the Organisation's contract artists to draw upon, and we have been able to attract a number of others from outside sources; but as far as

possible I try not to use more than four people in the major cast.

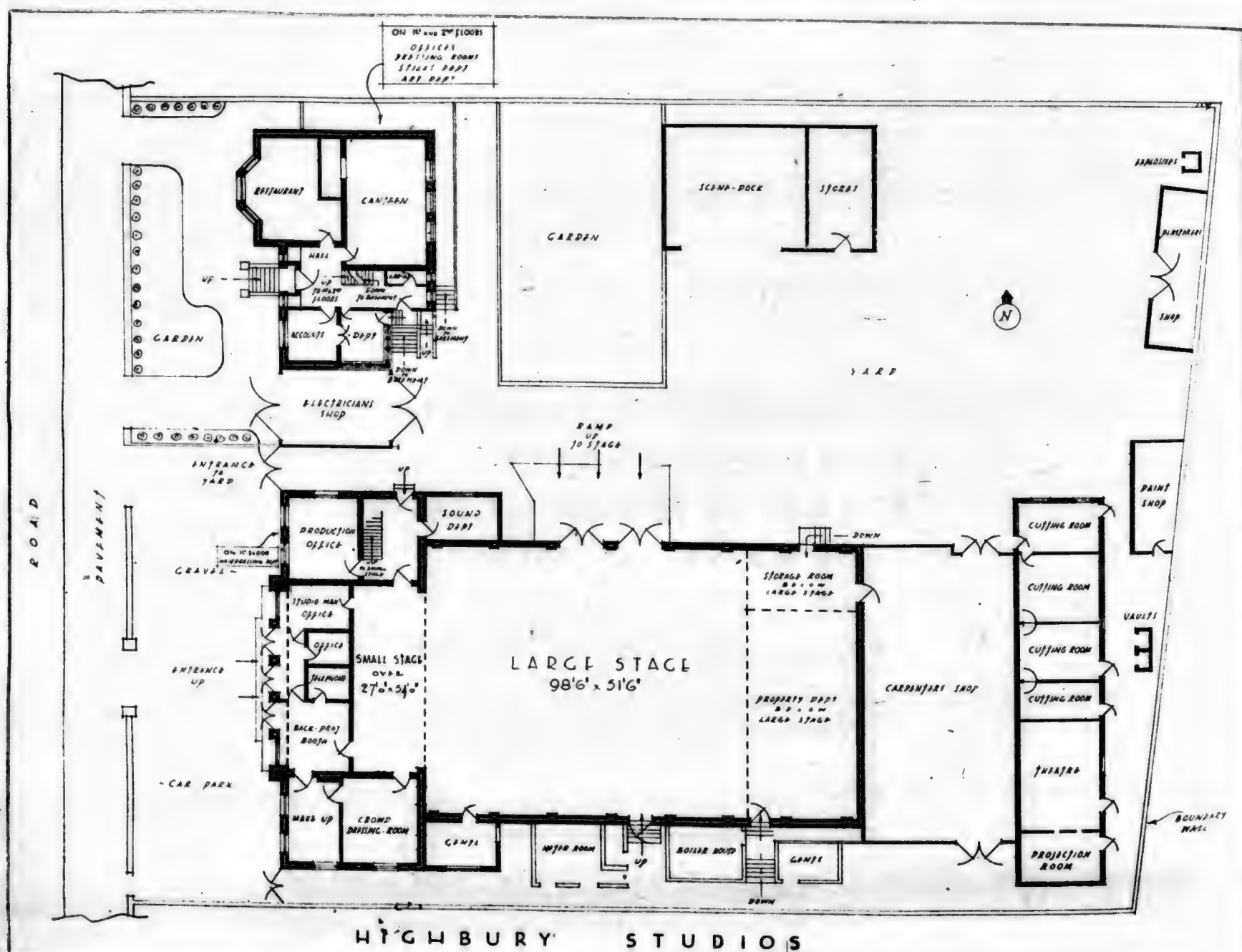
The restricted studio space and shortage of equipment are problems, but I do not regard these as a drawback to production, but rather as a stimulant to the exercising of considerable ingenuity in devising ways and means of overcoming the shortcomings.

The Best Possible

It becomes necessary for those engaged in the production to try to achieve the appearance of big things in a confined space and with little money to spend. It is essential to look at every problem, to find out how to get the best production value with the resources available.

I am convinced that this is all very good experience and does much to stimulate effort in the making of good pictures.

The General Lay-out of the Building



TECHNICOLOR

1947 FEATURE PRODUCTIONS

"SUMMER LIGHTNING"	Twentieth Century Fox
"CAPTAIN FROM CASTILE"	Twentieth Century Fox
"REGARDS TO BROADWAY"	Twentieth Century Fox
"TYCOON"	R.K.O.
"MAN FROM COLORADO"	Columbia
"RELENTLESS"	Columbia
"THE PIRATE"	Metro-Goldwyn-Mayer
"GOOD NEWS"	Metro-Goldwyn-Mayer
"TWO GUYS FROM TEXAS"	Warner Bros.
"FOREVER AMBER"	Twentieth Century Fox
"KISSING BANDIT"	Metro-Goldwyn-Mayer
"ON AN ISLAND WITH YOU"	Metro-Goldwyn-Mayer
"A SONG IS BORN"	Goldwyn
"TAP ROOTS"	Universal International
"RED PONY"	Republic
"ADVENTURES OF BLACK BART"	Universal International
"ROMANCE IN HIGH C"	Warner Bros.
"WHISPERING SMITH"	Paramount
"PALEFACE"	Paramount
"LUXURY LINER"	Metro-Goldwyn-Mayer
"HILLS OF HOME"	Metro-Goldwyn-Mayer
"JOAN OF LORRAINE"	Wanger
"RETURN OF OCTOBER"	Columbia
"CONNECTICUT YANKEE"	Paramount
"ADVENTURES OF DON JUAN"	Warner Bros.
"THIS IS THE MOMENT"	Twentieth Century Fox
"EASTER PARADE"	Metro-Goldwyn-Mayer
"QUEEN OF HEARTS"	Rogers
"GREEN GRASS OF WYOMING"	Twentieth Century Fox
"JASSY"	Gainsborough Pictures
"BLANCHE FURY"	Independent Producers
"AN IDEAL HUSBAND"	London Film Productions
"SARABAND FOR DEAD LOVERS"	Ealing Studios
"RED SHOES"	Independent Producers
"BONNIE PRINCE CHARLIE"	London Film Productions
"SCOTT OF THE ANTARCTIC"	Ealing Studios

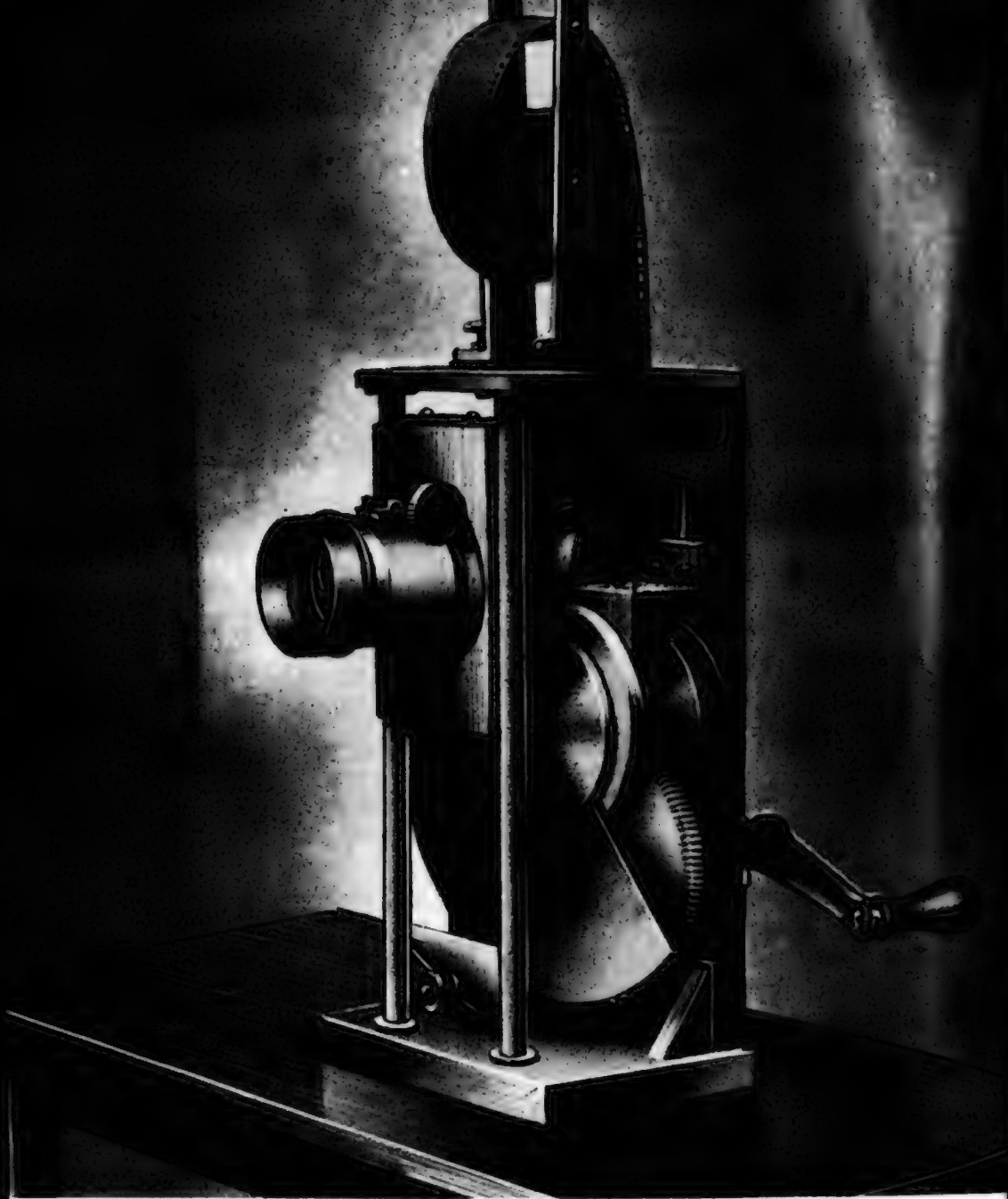
TECHNICOLOR LIMITED

BATH ROAD HARMONDSWORTH MIDDLESEX

Tel: West Drayton 2211

Telegrams: Tecnicolor Westdrayton

As
the years
roll
by . . .



Lumière projector used at London Polytechnic, 20th February, 1895

THE PROJECTIONIST HAS COME A LONG, LONG WAY SINCE THOSE DAYS WHEN HE PUT ON HIS SHOW WITH EQUIPMENT LIKE THAT ILLUSTRATED ABOVE.

TODAY, AS THEN, MUCH OF A MOTION PICTURE'S SUCCESS DEPENDS UPON THE 'UNSEEN SHOWMAN' IN HIS BOOTH.

HELPING THE PROJECTIONIST TO PRESENT PICTURE AND SOUND OF THE HIGHEST STANDARDS ARE 'KODAK' MOTION PICTURE FILMS . . . MEMBERS OF A FAMOUS FAMILY, STARTED MORE THAN FIFTY YEARS AGO.

KODAK

KODAK LIMITED

(MOTION PICTURE FILM DEPT.), KODAK HOUSE, KINGSWAY, LONDON, W.C.2



A LITTLE STUDIO DOING A BIG JOB

The Training of Technicians

A FULL-TIME JOB
IN MAKING FILMS

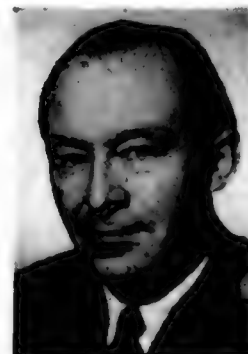
by ADRIAN WORKER



Camera Work in a Limited Area

CLOSE LIAISON AND
PRE-PLANNING

by JIM HARVEY



THERE is a wide-spread rumour that Highbury Studios have been reopened during the past year as a training ground for new entrants to the film industry. The result is that we are swamped with applications for jobs from young men—and women—whose only qualification seems to be that they think they could do well in the film industry. Most of them seem to have read somewhere that there is big money to be earned. One applicant pleaded for a job as a third assistant, but could not accept less than £10 per week as he had "certain commitments."

In fact the technicians at Highbury have mostly had previous experience. They are young people who have demonstrated their ability in their chosen sphere and deserved a chance of promotion. Highbury Studios are giving them that chance.

Severely Practical

The training at Highbury is not theoretical—it is severely practical, for we believe that the only way to learn a job is to do it oneself. There are no lectures or discussions. Everyone in the unit has a full-time job of making pictures, and, while himself gaining valuable experience, contributes his full share to the British production drive.

Soon after starting production in July it became necessary to have one or two experienced technicians in the studio. Our aim was to make ten forty-five minute, good quality, entertainment films by the end of the first year. This meant a five-day week schedule for each production. Experience on the first film showed that, with the advent of the forty-four hour week in September, we could not afford to have technicians in charge of departments who were learning their jobs.

In the responsible positions, therefore, we put such experts as Jimmy Harvey and Roy Fogwell, lighting-cameramen who have been in the business for years. In addition to doing their job expertly and quickly, they were able to offer words of wisdom to their camera crews, which a less experienced lighting man might not have found time to do.

Two Staff Posers

There are two questions which I am frequently asked about Highbury. The first usually comes from the staff, when I ask for more speed on the floor.

"How do you expect us to learn the job, and at the same time demand your usual seven to eight set-ups a day?"

The second question is usually from outside the studio.

"Isn't it an expensive way to teach people? Letting them do the job while they are still learning?"

The second question is easily answered on the basis of our first six months' work. The number of re-takes has been less than 1 per cent. of our total number of set-ups on the first four pictures. The first question is not so easy to answer, but the plain fact is that working under conditions of full production is the best way to learn.

The whole unit knows that we have a limited budget, and a strict schedule, and that a certain average amount of screen time must be obtained each day. They also know that their future may depend on the quality of work they produce. As a result, each member does his best to obtain the highest quality commensurate with the time and resources available.

A Helping Hand

What I have said so far may give the false impression that the staff are more or less "left to get on with it." In fact, our executive producer, John Croydon, is advising and helping all departments at all times. I would go so far as to say that only through making use of all his knowledge of production have we been able to progress so satisfactorily. In addition, my own office has an "ever-open" door, so that if anyone, from the director to the clapper boy, needs any assistance or advice, or a decision of any sort, they can walk straight in and be sure of all the help that lies in my power.

The system we intend to follow at Highbury in the future is that all newcomers must start at the bottom of their department and work their way to the top as and when vacancies occur. We aim to provide for the major studios all grades, such as wardrobe designers, writers, editors, directors, hair-dressers, assistant directors, sound recordists, etc. We will see that each technician receives a good groundwork on feature production, so that the major studios do not have to entrust their high-budget films to a complete "dark horse." We have already made a good start. Gordon Lang, who lit "Colonel Bogey," is already back at the Bush lighting "The Bad Lord Byron." We have several others—in various departments—waiting to follow him.

We all feel at Highbury that the experiment has been a success. To have completed four films, and started a fifth, in the six months July to December is no small feat, especially when you remember that we are at the same time training our technicians.

THE chief lighting-cameraman at Highbury Studios is confronted with a multitude of problems and difficulties which never arise in the larger studios. He experiences again some of the troubles of the early film-makers, when studios were not built on their present lavish scale, and the cameraman had to make do with a barn or hall or some other convenient building, adapted for his use.

The obvious difficulty is the lack of space. It is so easy for the script writer to put the letters L.S. before a scene, and in a large studio a long shot presents no particular difficulties. But at a studio the size of Highbury a long shot may cause infinite trouble. Of course, it necessitates very close liaison and pre-planning with the art department, for, unless the set is built in the correct position it may be impossible for the camera to be placed sufficiently far away to take a long shot. As it is, in spite of the wholehearted co-operation of the art department, the cameraman often finds himself with his back to the studio wall. With a feeling closely akin to claustrophobia, he longs for just a few inches more elbow-room.

Lighting Handicap

Restricted space also has considerable disadvantages from the point of view of lighting. Every lighting-cameraman has his own ideas of how a particular shot should be lit, and it is disappointing to find that lack of space prevents them from being put into effect. On every shot it is necessary to compromise between the ideal and the strictly practical—between what the cameraman wants and what the facilities of the studio will allow.

Being a small studio working to a very restricted budget, Highbury has not the technical equipment which the lighting-cameraman is accustomed to find in larger studios. The lighting equipment which is installed is perfectly adequate for general working, but naturally it is not so varied and abundant as it is, for example, at Denham, Pinewood or Shepherd's Bush.

In one way this is a disadvantage, but I think it has its compensating qualities. It means that the cameraman has to exercise his ingenuity to the full, and to be able to compromise and improvise with ease and ability. Before he can do this he must have a fund of experience and knowledge behind him. It is no good allowing a

novice to experiment under such conditions. Too much valuable time would be wasted. And so the policy at Highbury is to have an experienced lighting-cameraman, who will be able to work quickly and surely, and at the same time to improvise where necessary to make up for lack of proper facilities. Following his example and learning from his experience, the rest of the camera crew have their chance to learn. It is easier to learn quickly in a small studio, producing many different films rapidly, particularly when ingenuity is required to supplement skill.

The Time Factor

The time factor is another difficulty. The object is to make a picture every five weeks. That entails a swift schedule and strict adherence to it. The lighting-cameraman must be absolutely certain of what he can and cannot do with the resources at his disposal. He must know exactly how much light he can obtain from each lamp in his equipment.

The lighting for each shot must be arranged in the minimum possible time to avoid any hold-up in the schedule, and it must be right first time. There is no time for re-takes in a small studio with two stages, producing the quality of film we are making at Highbury in a five-week schedule. This is another potent reason for an experienced lighting-cameraman.

Life at Highbury becomes especially hectic when the start of a new production overlaps the finish of the previous one. This frequently happens, even if it is only a test for the new production, and it presents difficulties to the lighting-cameraman in common with every other member of the studio. It means that our limited lighting resources have to be split between the two stages. Our lamp equipment is not abundant, as I have said, and when it has to be divided between two stages it becomes very scarce indeed. Available resources are kept working at maximum pressure on one stage, let alone two.

Those are some of the lighting-cameraman's difficulties in a small studio. No list would be complete for new problems crop up every day. That is what makes work at Highbury so full of interest. But whatever the problem we are confident that it can be overcome, for there is a spirit of enthusiasm and loyal co-operation throughout the studio. We replace the elaborate facilities of the major studios with human ingenuity and a real team-spirit.



HEWITT UNIVERSAL STUDIO EQUIPMENT

THE LEADING EQUIPMENT
BY TEST — THE BEST

★

SERVICING AFTER SALES

AN ACHIEVEMENT

January to November, 1947

17198 ITEMS OF EQUIPMENT AND ACCESSORIES HAVE
BEEN SOLD AND DELIVERED

11 DIFFERENT COUNTRIES HAVE BEEN SUPPLIED

917 ITEMS HAVE BEEN EXPORTED

AN APPRECIATION

The Hewitt Universal Group thank all those who have helped by their honest criticism to bring the equipment to its high standard

AN ANTICIPATION

As the result of ever-growing unbiased opinion and the determination of users to have the best, the Hewitt Universal Group anticipate greatly increased sales at home and abroad

A GREETING

To all our customers, to our prospective customers, to our critics, to our competitors, in fact to all at home and overseas, we wish

A Happy Christmas and A Prosperous 1948

THE MULTIPLE HD INDUSTRIES

11, THAMES STREET, SUNBURY-ON-THAMES

TELEPHONE: SUNBURY-ON-THAMES 3053, 3014

TELEGRAMS: CABLES: STREAMLINE SUNBURY ENGLAND

A LITTLE STUDIO DOING A BIG JOB

THE ART DIRECTOR'S RACE AGAINST TIME

Speed and Co-operation Essential

by DON RUSSELL

THE greatest problem facing an art director in a small studio is lack of space. At Highbury there is lack of stage space, lack of storage space for flats, staircases, set pieces, plaster work, furniture and props, and no space at all for the prefabrication of sets.

The size of our two stages, for example, is 98 by 51 ft. and 54 by 27 ft. On paper that might seem reasonable. In fact, No. 1 stage includes a balcony, which overhangs 10 ft. of its length, a 3-ft. gantry round the other three sides, and large double doors that must be kept clear of obstruction. After making allowances for tubular spotting and leaving room for lighting backings, the actual building space is considerably reduced.

Stage 2 is narrower one end than the other, and has a low beam across it. On this stage it is essential to place a set literally to the inch, and at the most odd angles, if, for instance, an arc is to be used through a window.

Lack of storage space means that all set pieces other than flats have to be broken up after use, and cannot be used to build up a stock for the future. No plaster columns, fireplaces, etc., can be stored, and only the most essential moulds can be retained. Furniture and props have to be stacked on the stage until required, which causes a further reduction in building space.

Night Operations

Having no erecting shop, all sets have to be constructed *in situ*. This means that, although a night gang is employed, it is very often necessary to build at the same time as the unit is occupying the stage. This is very unsatisfactory to both sides. The construction staff is continually interrupted in its work, and, anxious to get as much done as possible, go on working until the last possible moment. This in turn disturbs the unit, who retaliate by making more frequent and longer use of the red light.

The most worrying problem for the art director is to have the sets completed and dressed in time. In a studio with several stages, building can continue uninterruptedly, and it is possible to keep well ahead with set construction, even if, as so often happens, several sets take much longer to build than the time it takes to shoot the action on them.

Restricted space necessitates detailed planning. Having read the script, visualised the type of sets required and made some rough sketches, the schedule is worked out to the best advantage from the building point of view. Shooting begins on a set, which is required for at least three or four days, to allow time for the construction of one or two small sets. While the latter are in use, another main set can be constructed. So the process continues, until, last of all, come the back projection shots, leaving a clear stage for constructing sets for the next production. It sounds ideal, but, of course, the art department does not have all its own way, and there may be snags from the point of view of other departments, which cause alterations to be made in the schedule.

In the actual designing of sets, the main point to be remembered is which sets are required on the stage at the same time, and which have to follow. The approximate time it will take to build and strike sets must also be known. It resembles a jig-saw puzzle. Close consultation with the director is essential on the action and camera angles, so that the minimum is built, giving the camera operator a margin of about a foot all round to cut on.

Projected Transparencies

At Highbury Studios we have found one most effective method of obtaining greater depth than could possibly be obtained by building in the available space. We use projected transparencies. This is a great time-saver on the floor, but is a complicated process in the drawing office. It requires the full-time services of a specialist, who works out such calculations as the exact position and height of the camera and the distance of the foreground pieces and the artists from the screen. However, on our first attempt it only took us 15 minutes from the end of shooting on one set-up, to strike, re-erect the new foreground pieces and re-dress them, ready for the camera to shoot the next scene.

Photo backings also present space problems in a small studio, as the stage floor is the only available flat surface of sufficient area for mounting them. More valuable building space is tied up for 24 hours as a result.

However carefully a production schedule is worked out, the unforeseen occasionally occurs.

In these moments of difficulty lies the secret of the small studio's success. It calls for keenness and co-operation from every member of the studio. The main grouse from my craftsmen is that there is insufficient time to add the finish to the set.



Complete with old-type camera focussed on them, Peter Murray, Shaun Noble and Robert Parker get to work in a scene directed by Molly Terraine

The Company of Youth and The Work It's Doing

by MOLLY TERRAINE

A VISITING American journalist, impressed by what he had seen at the Company of Youth, paid us what he considered the compliment of the title, "Charm School." I think anyone who knows of the work we are doing would agree that his nickname for us is highly misleading. Many a visitor has arrived sceptical, prejudiced by false impressions from this title, but has left enthusiastic after seeing for himself the daily routine of the school, and the ideas which inspire our work.

We are continuously deluged with inquiries from hopeful young people who want to know how to join and, less frequently, with complaints that we only look for talent in London and the larger cities. Those complaints are totally unjustified. We are as keen to discover new talent as the boy or girl who possesses it is to be discovered. Our talent scouts cover the whole of the British Isles and there is no justification for any young actor or actress to feel that they have not the same chance as everyone else. Of course, previous acting experience is a great asset, but a lack of it is no bar.

A Serious Misconception

There still exists a serious misconception of the work we do. Students are frequently photographed in glamorous poses with their hair in the latest style and their skirt of the latest length. Many people conclude that life for the lucky man or girl is all roses and honey. This is untrue.

The day's work begins at 9 a.m. and finishes at 5.30 p.m. Many students have far to come, and Highbury Studios are not easily accessible by public transport. The work is by no means a rest cure. They are taught the art of graceful movement, and fencing instruction is included, as it not only imparts suppleness and poise, but also necessitates keeping one's eye on the opponent, which assists in

eliminating blinking—an important lesson for a film actor whose face may be enlarged 150 times in a close-up. Classes are held in diction, and breathing exercises are taught as an important adjunct.

Play and film readings and play and film rehearsals are held, and the technique of acting for the camera instead of for an audience is taught.

Practical experience is given by parts in the Connaught Repertory Theatre at Worthing, and by small parts in films. Producers within the Rank Organisation who require a young man or girl for a small part frequently use our resources. Recently the reopening of Highbury Studios to make "curtain-raisers" has given a wonderful opportunity to our students to play larger parts—in some cases the lead. This has proved invaluable experience for them.

Some of Our Problems

The very fact that we have so wide a curriculum and that our members are so useful to producers presents us with many difficulties. We consist at present of some twenty young men and girls. Yet there is hardly a single day on which all twenty are at the school. One may be playing a small walking-on part at Shepherd's Bush; another may have a part in a "curtain-raiser" at Highbury; a third may be doing a screen test at Pinewood, Denham or Ealing. Others may be required for fittings, or to be photographed, or to make a publicity appearance. Of those that are present on any one day, some are advanced students, some are beginners, and both must be specially catered for.

So you see we have our problems; but we have overcome them all, inspired by the knowledge that British films need new actors and actresses, and we are a principal means of ensuring not only that they are produced, but also that they are the best obtainable.

G.E.C. STUDIO LIGHTING EQUIPMENT

MADE IN ENGLAND

INCANDESCENT



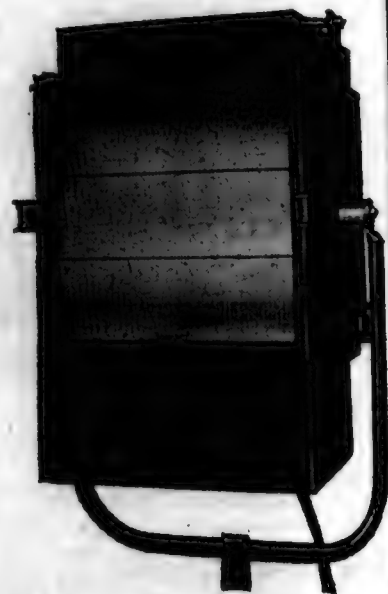
G.E.C. 5 kW Studio Spotlight.
An example of the latest type of
light alloy incandescent spotlight.

ARC



G.E.C. Double Negative 150 Amp. H.I. Silent Arc Lamp.
Pairs of these new arc lamps may be operated in series,
thus saving approximately half the energy consumption
compared with ordinary arc lamps.

"COMPACT" SOURCE



G.E.C. "Compact" Flood
using the new $2\frac{1}{2}$ kW OSRAM
Compact Source Lamp. This is
one of the range of G.E.C.
"Compact" units suitable for
use with Technicolor.

Full particulars obtainable from the Exterior Lighting Department of

THE GENERAL ELECTRIC CO. LTD.
Magnet House, Kingsway, London, W.C.2

THE MODERN TECHNIQUE IN SOUND RECORDING METHODS

An Examination of the State of Progress and Knowledge in Each Component Part

by B. C. SEWELL, Chief Sound Engineer, Gainsborough Pictures

THE business of recording for motion pictures is a hybrid activity, involving on the one hand the application of scientific principles and the results of fundamental research, and, on the other, the development of technique for dealing with varied problems of production and dramatic value. It is unwise to segregate these components entirely, and progress owes much to the film-minded or musically inclined engineer.

Regarding the first, it may be said of the present state of progress that the basic requirements for design and correct operation of recording apparatus for sound-on-film are very adequately explored and fairly widely understood, and, therefore, as in most technical processes, it remains to maintain the required accuracy of control over the many individual links in the chain of operations. It will be profitable to set out this chain, and to examine briefly the state of progress and knowledge in each component part.

The Microphone

We have then the following series, from original performance to final audience: First, the actor's voice and the acoustic conditions in which he performs. Microphones, since they vary in principle, must be included. The recording channel may be of a type which permits a wide range of electronic controls and corrections to the operator, or may be of simpler nature, while the film modulation system may be variable density or area, and it may or may not provide push-pull working. The film-drive mechanism must be adequately free from flutter, and the efficiency in this respect may be better in some designs than in others.

Film stock has been specially developed to suit the particular type of recording. Processing requirements also vary according to the type of modulation, and have to be investigated, determined, and maintained with the utmost care. The track is always re-recorded, so that the process of recording, with any of its small residual imperfections, is repeated.

The final link to the audience is the theatre equipment and acoustics.

Acoustic Fidelity

Certain of the above technical aspects deserve further comment, in the light of the more recent developments. Microphones of directional type are now more commonly used for dialogue recording, although still in a minority. They are of value in reducing back-

ground of unwanted noise, may sometimes reduce undesirable effects in the set, and, in general, may be used at greater distances from the artist, thus improving facility in working. The more modern equipments

give the recordist equalisation facilities sufficient to make essential correction for acoustic conditions and variations in voice loudness and quality between different artists, whilst Electronic Compression, though used for some time with most variable area equipments, is now coming into more general favour. Used with discretion to suit circumstances, compression promotes improved intelligibility, and permits, when required, somewhat increased apparent loudness of the recording.

Push-pull recording is coming into use in this country both on variable area and variable density systems, although present conditions are retarding the development. The object of these systems is to reduce fundamental distortions connected with the photographic part of the process, and correspondingly increase the tolerance limits within which the laboratory must work, but it is unfortunately necessary for more accurate optical adjustments to be maintained for these advantages to be achieved. There is no royal road to trouble-free recording. Increasing elaboration is seen in re-recording equipments, with equalisation units, compressors and limiters, and increasing skill shown in their operation, the purpose of which is to maintain consistency of quality and volume, and provide adequate dramatic effect where needed.

Towards an Art Form

So far the factors considered have been those which are capable basically of measurement and standardisation, although individual judgment is needed in their use. It would be reasonable to suppose that most progress remains to be made in respect of those aspects which are least capable of precise evaluation, and in which aesthetic qualities are particularly involved. It is a fundamental of any art that the natural confines of the medium are overcome by subtle suggestion and convention, and on this basis recording has some claim to the title of



an Art, since the medium is certainly confined, and incapable of producing a fully realistic image. It does so in some measure largely by these qualities of suggestion and convention which the cynic might define as the conditioned and tolerant ear of the average audience.

Since the pictorial image is confined to the limited area of the screen, it would seem desirable that the apparent source of sound should be similarly restricted, and that it should be in the plane of the screen, although there are, of course, dramatic possibilities in the deliberate location of a sound "image" off-screen, the usual argument in favour of multi-channel stereophonic sound, with all its attendant complications. Under present circumstances the most important consideration is probably that of the "screen plane" sound image, and this seems to be influenced in large measure by the acoustic conditions in the theatre, which are not under adequate control.

Reproduction Limitations

The science of acoustics is, in fact, insufficiently developed in this direction to enable the proper conditions to be defined. The single channel presents limitations which are the subject of some speculation; for instance, it is believed to be much easier to create the image of the sound source in the screen plane by a stereophonic system, with less dependence upon the acoustic conditions, although there would be great difficulties in maintaining this advantage over the whole of the large area of a kinema. Another aspect is that of background music, which it is desirable to reproduce as from a diffuse source. This is achieved to some extent by proper choice of acoustic conditions in recording, but the impression of a spacious source is not complete. A limited impression of depth may be created, but the source of sound is the same, and the listener is unable to discriminate between sounds from different directions as he automatically does in real life. It accordingly becomes impossible to employ natural loudness of background sounds, including music, and, at the same time, preserve the audibility of dialogue.

"Natural" Artificiality

It is often assumed by artists and others that it is only necessary for the performance to be natural, for an automatic mechanical and electrical system to produce an equally lifelike and satisfactory impression in the

kinema. Some indication has been given of the essential artificiality of the process to show the fallacy of this idea. Kinema conditions make it essential to maintain gradations of voice volume within quite a narrow compass to preserve audibility, and whilst it is not even desirable that the artist should narrow the range of his performance to a corresponding degree, he should be prepared to assist the process. If he does not, very large corrections have to be applied and the result is not as "natural" as it could have been with his aid. The question of voice quality and clarity of diction is of great importance, because differences in voice value which are not ordinarily noticeable become apparent under conditions of recording and reproduction. Cases are known of voices which are definitely not suitable for recording purposes, and only partial remedies can be applied.

Perspective Technique

Music is playing an increasingly important part in present-day production, and the quality of recording has shown improvement, largely owing to increased attention to acoustic considerations. Special stages and shells are normally used, and while further progress is possible in the future, the benefit of these improvements has been very apparent. Methods of recording actual musical sequences have become more elaborate, involving separate tracks of solo instruments and of vocalists, thus enabling perspective effects to be achieved, and a higher standard of dramatic and entertainment value. One result of this technique is that the effect of a concert performance can be rendered with a singer whose voice is not sufficiently powerful in reality.

Magnetic Recording

Developments in magnetic recording have made great advances, and adaptation of this method for film purposes may soon be accomplished. If it should be adopted in studio practice some benefits may be anticipated in economy of working, although it is doubtful if any appreciable benefit to quality would result. In fact, progress in quality of sound, and value to the film as a whole is likely to be achieved in gradual stages, by increased understanding and co-operation, and by advances in architectural acoustic technique within the kinema, rather than by any spectacular development which might bring in its train more problems than it would solve.

The exceptional services and facilities of this great Laboratory are available to all who care to use them. The sole function of the combined efforts of "Denlab" technicians is to produce controlled processing of superlative quality.



DENHAM LABORATORIES LTD

A MEMBER OF THE RANK GROUP

Telephone: DENHAM 2323 Telegrams: DENLAB, DENH

FOR DEPENDABLE SERVICE AND SCIENTIFICALLY CONTROLLED PROCESSING

**DENHAM**SOME RECENT PRODUCTIONS . . .

HAMLET
VICE VERSA
OCTOBER MAN
SO EVIL MY LOVE
FAME IS THE SPUR
SO WELL REMEMBERED

D. & P. STUDIOS L^{TD.}

UNPARALLELED FACILITIES and AMENITIES
LARGEST and BEST EQUIPPED STAGES
MUSIC RECORDING STAGE
SPECIAL EFFECTS STAGE

OLIVER TWIST
TAKE MY LIFE
BLANCHE FURY
THE RED SHOES
CAPTAIN BOYCOTT
THE WOMAN IN THE HALL

**PINEWOOD**

C. I. SAMUELS

LIMITED

33 HARROW PLACE, BISHOPSGATE

FILM & THEATRICAL COSTUMIERS

INCORPORATING
RAYNES
THEATRICAL COSTUMES

Invite you to their new

WEST END PREMISES
30 RUPERT STREET
SHAFTESBURY AVENUE, W.1

GER. 5336, 2413, 2414

CONTROLLING THE ELON-HYDROQUINONE DEVELOPER

The Relative Merits of Sensitometric and Chemical Control of Baths

By G. I. P. LEVENSON, Ph.D., B.Sc., of KODAK RESEARCH LABORATORIES

THE results of some years of research into the properties and control of the elon-hydroquinone developer were summarised by G. I. P. Levenson, Ph.D., B.Sc., of Kodak Research Laboratories, at a B.K.S. meeting recently. Dr. Levenson showed numerous slides illustrating the effect upon development of changes in the constitution of the developer, and discussed the value and shortcomings of chemical analysis and pH control.

Levenson first discussed the relative merits of sensitometric and chemical control of baths. By means of sensitometric strips the controller of a bath can tell what the current performance of a bath is; but this photographic method of assessment is an uncertain method of predicting what the bath will be doing in a few hours' time.

If a new D76 bath is installed in an unrefilled system where it is circulated and freely exposed to air, it will become more and more active, and may even necessitate a reduction in development time; then suddenly it will collapse. The acid liberated in the reduction of silver halides of the normal negative is not sufficient to counter the tendency for the alkalinity to increase as hydroquinone is oxidised atmospherically in the presence of sulphite.

Since the buffering of D76 is poor, the pH rises, so increasing the rate of development; this process continues until most of the hydroquinone is consumed, and then the drop in elon concentration becomes more rapid and the bath collapses.

Chemical Changes

Therefore, if a bath is to be operated continuously, knowledge of the chemical changes that take place is necessary; for this and other reasons there has been a marked tendency in recent years to introduce chemical analysis into the laboratory. The speaker suspected, however, that some laboratories employed skilled chemists and bought expensive analytical gear partly to be in the fashion, because it was unlikely that a satisfactory technique of replenishment that had been worked out over a period of years by trial and error could be radically improved by analytical control. In particular, if a laboratory prefers to discard a negative bath when it shows signs of deteriorating, the only useful purpose served by chemical analysis is to adjust the pH.

The most important application of chemical analysis is in connection with baths that are to be continuously maintained. It is also possible to practise considerable economy by converting a partly used negative bath into a positive bath or replenisher.

Dr. Levenson gave a warning against making use of analysis without knowledge of the photographic significance of the various factors. Attempted control of the pH by means of replenisher might, for instance, cause the pH to vary more widely than ever; unless the photographic effect of a variation in elon-hydroquinone ratio is known, analysis cannot indicate whether a deviation in the bath is due to this or some other cause.

Contrary to previous findings, the lecturer had found that modifications of the elon-hydroquinone ratio led to considerable changes in performance. Accordingly some years back he started on a systematic

phenomenon results from a two-stage development process. The elon is the active developing agent; this reacts with the silver bromide and becomes oxidised. In the absence of hydroquinone the oxidised elon would be converted to elon sulphate by reaction with the sulphite in the developer; but when hydroquinone is present, it regenerates elon by reducing the oxidised elon before the latter can be sulphated. The oxidised hydroquinone forms hydroquinone sulphate by reacting with the sulphite.

The function of the elon may be described as that of an intermediary between the hydroquinone and the silver bromide, carrying electrons from one to the other. As the alkalinity of the developer is increased, the reduction potential of the hydroquinone increases more rapidly than that of the elon, and therefore the most active combination of elon and hydroquinone will contain less and less elon.

The essential difference between negative and positive developers is the pH value or alkalinity. Negative developers have a pH of about 9.0, and positive developers from 10.0 to 10.5. Typical formulae chosen for research work were, for negative, the D76 formula, and for positive an arbitrary formula based upon the average of a number of equilibrium bath formulae. Experiments were conducted varying the elon-hydroquinone ratio, the concentrations of bromide and sulphite, and the pH photographic values chosen were for negative, a gamma of .65, and for positive 2.0, and the performances of the developers were compared at these critical gamma values.

Emulsion Speed

In the determination of emulsion speed the value taken was the inertia, or the point in the log E axis where the continuation of the straight-line portion of the

curve intersects it, a method suitable for use with a fixed gamma.

The shape of the toe of the positive is also of importance, in that it affects the reproduction of fine tones in the highlights of the picture. A method employed of expressing the shape of the toe numerically is illustrated in Fig. 1; C is the inertia point, and AB is the log E separation of the curve from the straight line.

Dr. Levenson showed the results of his work in the form of a large number of curves, which demonstrated the effect of varying any one of the various components of a developer.

Fig. 2, for instance, shows the effect upon effective emulsion speed of varying the elon-hydroquinone ratio at different pH values (full lines). The speaker drew attention to the fact that the hump of the centre curve corresponds to the D76 formula, confirming the selection of this formula for negative development. The dotted lines represent various concentrations of bromide above and below this formula.

Rate of Development

While the effective emulsion speed given by low pH developers is in general optimum at comparatively low concentrations of elon, the rate of development, as was shown by other curves, increases with an increasing proportion of elon. In the case of positive type developers, however, the emulsion speed increases markedly with increasing proportions of elon, while the time of development reaches a minimum at a rather low concentration of elon (Fig. 3).

Contrary to the widely held view, Dr. Levenson's work showed that varying proportions of elon and hydroquinone had no significant influence upon the shape of the toe.

The speaker next turned to the question of the rate of consumption of developer, expressed in terms of the relative rates of ex-

Continued on page 86

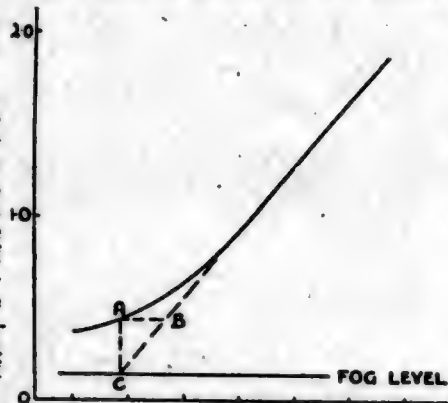


Fig. 1—Determination of emulsion speed by the inertia point C and of toe shape by the displacement A-B

tic study of the effects of changes in the ratio, in the concentrations of sulphite and bromide, and in the pH.

Considering first the mechanism of the elon-hydroquinone developer, the speaker showed slides indicating that the rate of development in such a developer was greater than would be predicted from the development rates in developers containing separately equivalent amounts of the two chemicals. This super-additivity

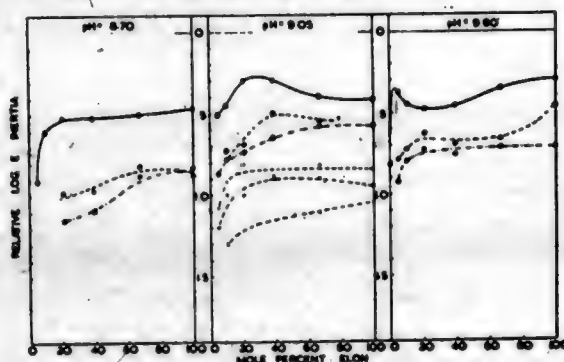


Fig. 2—Effect upon negative emulsion speed at different pH values of changes in elon-hydroquinone ratio (full lines) and of bromide conservation (dotted lines)

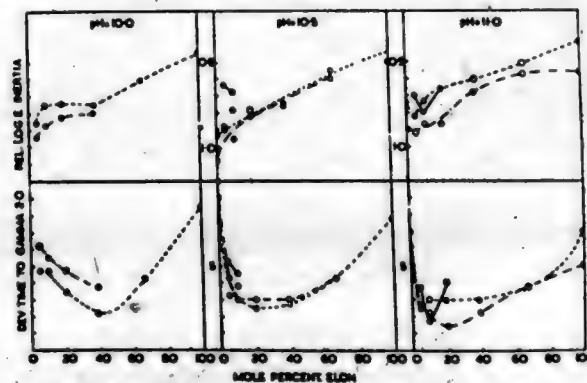


Fig. 3—Effect upon positive emulsion speed (above) and on rate of development (below) of changes of elon hydroquinone ratio

THE LAW OF COPYRIGHT AS APPLIED TO THE FILM

Not Concerned with Originality of
Ideas but with their Expression

By A. KRESTIN, LL.B., Adviser to the C.E.A.

THE law of copyright as applied to the sound film was the subject of a meeting of the B.K.S. The speaker was A. Krestin, LL.B., one of the firm of solicitors to the C.E.A.

Krestin first defined copyright as the sole right to produce or reproduce in any material form an original literary, dramatic, musical or artistic work, or any substantial part of such work, and if the work is unpublished, to publish it, or any substantial part of it. It includes the right to publish translations, to convert a play into a novel or a novel into a play. It includes the right to make any record or cinematograph film by which the work may be mechanically performed.

Ideas or opinions are not the subject of copyright, but only the form in which they are expressed. Copyright is not concerned with originality of ideas, but with their expression. To entitle a work to copyright there must be skill or labour employed in producing the particular form in which the work is expressed. It is not an infringement of copyright to make a film of actual events, such as a football match or horse race. An arrangement of old music may be the subject of copyright.

"Passing Off"

While a title of a book or film is not generally a matter for copyright, the wrongful use of a title may give the right to damages for "passing off"; the owner of a copyright work is entitled to prevent a person from "passing off" as a film version of that work something which is not in fact a film version of it.

There can be no copyright in a mere scenic effect or gag which is not reduced into some permanent form, but a piece for recitation, a choreographic work, or entertainment in dumb show, the arrangement of which is fixed in writing or otherwise, is protected. A cinematograph film is protected as a dramatic work, but a film of events in real life is not a "production" within the meaning of this definition, although it may be protected as an "artistic work."

There is copyright in musical works, whether an original composition or an arrangement of old music. There is also copyright in records or other contrivances for mechanical reproduction.

Copyright cannot exist in a work of grossly immoral tendency, nor in a work which is libellous, blasphemous, or seditious.

An unpublished work is copyright if the author is a British subject, or a foreigner if resident within the British Empire. But the performance in public of a dramatic or musical work does not

constitute publication. If first publication has taken place elsewhere than in the British Empire an author can never obtain British copyright.

While the author of a work is the first owner of the copyright it has been held that there may be separate authors of the plot, of the scenario, of the arrangement of scenes to be filmed, and of the artistic work comprised in the film itself. In practice, this position does not often arise, because the scenario writers and directors are usually employed under an agreement by which their work becomes the property of their employers.

As Applied to Photos

The term of copyright in photographs, and any works produced by any process analogous to photography, is 50 years from the making of the original negative. In the case of literary, dramatic, musical or artistic works, the period is the lifetime of the author, composer or artist and 50 years after his death. In the case of joint authors, the term is the lifetime of the first to die and 50 years after his death, or the lifetime of the author who dies last, whichever is the longer.

Twenty-five years after the death of the author of a published work anybody is entitled to reproduce the work for sale, provided he gives notice of his intention to do so, and pays a royalty of 10 per cent. This provision does not give any right to perform in public a published work; Krestin expressed the opinion that it did not apply to a cinematograph film.

Once a musical work has been mechanically recorded anybody is entitled to make further records upon giving notice to the owner of the copyright and paying royalties of 6½ per cent. An important question that may arise is whether this provision would enable a sound film to be made of works which have been previously recorded on gramophone records; again the opinion was expressed that this would be the case, and conversely that gramophone records could be made from sound films. This provision does not enable a person to make gramophone records directly or indirectly from previously made records, which are themselves copyright. Further, records so produced may be performed only in private.

The Owner's Rights

The owner of a copyright may retain part of his rights and assign other parts. It has been held that a licence to produce a work "in moving pictures" did not authorise the production of a sound film, which would, however, have been included in the term "cinematograph films."

Turning to the question of infringement, the speaker defined the term as the reproduction of a work or any substantial part of it, in any material form whatsoever, without the consent of the owner of the copyright. It is also an offence to make colourable imitations. The onus of establishing breach of copyright is on the plaintiff. It has been held that even eight bars of a piece of music might constitute a substantial part.

It is also an infringement of copyright to produce a translation of a work, to dramatise a novel, to make a novel of a play, or to make a film whereby the work may be performed. It is not an infringement of copyright to use another person's plot, but it is an infringement to reproduce the dramatic situations in substantially the same sequence. If a film makes use of a substantial part of the words of a novel or play, or colourable imitations thereof, or uses a substantial part of the dramatic incidents represented, there will be infringement.

The copying of single frames of film cannot be restrained by the owner of the dramatic copyright, but it probably could be restrained

by the owner of the artistic copyright.

Krestin listed a number of ways in which copyright could be infringed: by performance in public, by publication, by dealing with a copyright work, or by authorising any of these acts. Copyright is infringed where a person permits a theatre to be used for public performance of a copyright work, or by the making of a record by which the work may be mechanically reproduced.

Certain cases do not amount to infringement—for instance, a fair dealing with any work for private study, research, criticism, or newspaper summary. It is not an infringement to draw, paint, or photograph any work of art permanently situate in a public place.

Sponsor's Position

Where a cinematograph film is ordered and made for a valuable consideration, the copyright belongs to the person giving the order, who is entitled to make alterations in the film, unless they are of such a nature as to hold up the maker of the film to hatred, contempt or ridicule; the mere fact that the film is published in a form likely to injure the maker's reputation will not give the author any remedy.

Several questions were asked during the subsequent discussion to clarify the rights of the screen writer. A. Krestin explained to N. Morgan that British copyright was extended to those countries which, by the Berne Convention, agreed to reciprocity. He told A. Cannon that the use of a photograph to establish details such as historical facts or a type of dress would not constitute infringement.

Controlling the Elon-Hydroquinone Developer

Continued from page 85

haustion of elon and hydroquinone at different concentrations per unit of silver reduced.

It has been suggested that, since hydroquinone is inert at low pH values, the hydroquinone is best omitted to avoid aerial oxidation. Curves showed, however, that this would be an expensive procedure while elon remains three times the cost of a chemically equivalent quantity of hydroquinone, since in D76 only half the amount of elon would be used than if it were an all-elon developer. Another fact is that a considerable amount of developing agent is lost by adsorption in the film.

At higher pH values, the proportion of elon consumed greatly diminishes, and in developers containing less than 30 per cent. of the developing agent as elon, the amount of elon consumed in the development is almost negligible. The relative rates of consumption of elon and hydroquinone are not affected by a change in the sulphite and bromide concentrations.

Dr. Levenson next turned to consideration of methods of chemical analysis, and discounted some of the claims made for a high degree of accuracy. In particular, methods by which the elon concentration is found by subtraction from the total litre of the elon and hydroquinone are not good.

The pH value is critical, in that it determines the general level of activity of a developer. Developers in the range 8.5 to 9.5 need careful pH control, while positive developers containing the usual concentration of sodium carbonate at pH 10.0 are fairly well buffered and do not readily change in pH. Above a pH of 10.0 a change in pH does not have a marked effect on the relationship between the elon-hydroquinone rates and the photographic performance.

A buffer solution worked out by Kodak consists of:

Sodium carbonate (anhydrous)	5.00 g.
Sodium bicarbonate	5.00 g.
Sodium chloride	58.50 g.
Water to	1 litre

This solution gives pH very close to 9.30, and keeps well.

The speaker expressed the view that analysis for carbonates and borates was superfluous for control purposes; if the concentrations in the initial bath and in the replenisher are known, the concentration in the bath is known sufficiently closely. The concentration of bromide, on the contrary, has a considerable effect, and maximum emulsion speed in negative developers can be achieved either by rejecting the bath at frequent intervals or by replenishment at a high rate.

Lights -

*and every kind of Modern Studio
Electrical Equipment, for colour or
black and white motion picture and
still photography, can be supplied
by the world famous*

MOLE - RICHARDSON SERVICE

- ★ H.I. ARCSPOT, DUARCS, SOLARSPOTS
- ★ BOOMS, SWITCHTRUCKS, PLUG & H.T. BOXES, SNOOTS
- ★ DIFFUSERS, FILTERS, DIMMERS, SPECIAL EFFECTS
- ★ SILENT MOBILE GENERATORS
- ★ SKILLED OPERATORS
- ★ PROMPT DELIVERIES & A HIRE SERVICE FOR PEAK LOADS



MOLE-RICHARDSON (England) Ltd.
Bashley Road • London • N.W.10

Telephone: (Sales) ELGar 6834; (Hire) ELGar 7205
Telegrams: Molereng, Harles, London

CAPCO KINE. EQUIPMENT

Precision built for building reputations

CAPCO 35-mm. SOUND RECORDER WITH
SILENT TRACK RECORDING
Incorporating improvements which are
the result of 15 years' experience of
building high-precision Kine. equipment
ROYALTY FREE. AS SUPPLIED TO H.M. GOVERNMENT

CAPCO POST SYNCHRONISING MACHINE

CAPCO 2,000-ft. REWINDER . . . ORIGINAL
PATENTEES OF THE RETRACTABLE
CENTRE

EXPORT ENQUIRIES ESPECIALLY WELCOMED

Write for full particulars to

CAPCO (SALES) LTD.

Sole Agents for

CAPLIN ENGINEERING CO. LTD.

Kine. Equipment Engineers

**BEACONSFIELD RD., WILLESDEN
LONDON, N.W.10**

EST. 1918

Telephone: Willesden 0067-8

Cables: Caplinko, London

TWO CITIES

AT DENHAM

"Hamlet" Heads List of 14 for Delivery in 1948

A SPEED-UP in production is promised during 1948 by Two Cities, who propose to produce four films simultaneously at Denham instead of three as in the past. Next year's programme covers a wide range of subjects. Under the joint managing directorship of Josef Somlo and Earl St. John, the company proposes to complete fourteen subjects during the year. Two of these, already slated for early presentation, are "Hamlet" and "Vice Versa." Sir Laurence Olivier's presentation of "Hamlet" has been made in the same way as Olivier believes Shakespeare might have approved it

murder. Eric Portman and Sally Gray star with Patrick Holt and Dermot Walsh. This film is produced by W. P. Lipscomb and directed by Brian Desmond Hurst. Also for early release is a delightful comedy with music, "One Night With You," starring Nino Martini, celebrated tenor of the New York Metropolitan Opera Company, and Patricia Roc, with Bonar Colleano and Stanley Holloway in a comedy rôle. The film is produced by Josef Somlo and directed by Terence Young.

Cast for Walpole Film

Hugh Walpole's well-known story of English public school life, "Mr. Perrin and Mr. Traill," will be produced by Alexander Galperson. The script is by L. A. G. Strong; Laurence Hunt-ington will direct. The stars are Greta Gynt, Marius Goring.

Somerset Maugham's recent best-seller "Then and Now" will be produced by Arnold Pressburger from a script by Thorold Dickinson and Simon Harcourt Smith. Thorold Dickinson will direct; George Sanders is cast to play Caesar Borgia.

George Brown will produce "Sleeping Car to Venice." This comedy thriller, depicting the events of a 36-hour journey across Europe, will be directed by John Paddy Carstairs; the stars are Jean Kent, Albert Lieven, Anne Crawford and Derrick de Marney.

Stewart Granger is scheduled to star in two productions: "Woman Hater," an original story by Alec Coppel, with script by Robert Westerby.

The second production, in which Stewart Granger will star with Jean Simmons, is a comedy drama, "Adam and Evaline," from an original story and script by Noel Langley.

Mills as Director

John Mills will direct and star in a production—details not yet finalised. Margaret Lockwood will star in a production tentatively titled "My Sister is Dead," to be produced by Harold Huth.

Ivor Novello, producing for the first time, will make "Perchance to Dream," a Technicolor adaptation of his great London musical stage success.

Willi Forst, the well-known Viennese director-producer, has also signed a contract to make films for Two Cities.

Another subject, tentatively titled "Her Majesty the Housewife," will be produced, based on an original story by Esther McCracken and Val Valentine, and it is hoped to star Celia Johnson.

The second J. Arthur Rank-RKO production to be made at Denham is "The Captain Was a Lady." It is hoped that Gary Cooper will play the lead.



Emrys Jones protects Barbara White from Sonia Dresdel in a scene from **THIS WAS THE WOMAN**, produced by Marcel Hellman and directed by Tim Whelan

MARCEL HELLMAN

World-Wide Appeal Behind New Programme

THE release of one and the production of two major films represent Marcel Hellman's programme for Excelsior Film Productions in 1948.

"This Was a Woman" is scheduled for screening early in the New Year, and he anticipates making "Sabina" in the Spring, to be followed later in the year by "The Good Earl." These productions are for world-wide release through Twentieth Century-Fox.

"This Was a Woman," completed in the late autumn, 1947, is a film adaptation of Joan Morgan's successful play which had a long run at the Comedy Theatre. Adapted by Val Valentine, it tells the dramatic story of a woman who destroys the happiness of her family and household through her insatiable desire for power over their individual members. Although this is a psychological study in evil concerned with only nine principal characters, the action of the story is said to maintain its many exciting moments against a variety of backgrounds and interesting locations.

Dynamic Role

In "This Was a Woman" Sonia Dresdel recreates her virtuoso performance which won her fame overnight in the theatre. An artist of great dramatic power and beauty, she gives a subtle characterisation of the wickedest woman probably ever seen on the screen.

Co-starring is Barbara White, who plays the daughter, whose happy marriage is almost wrecked by her mother's machinations.

The notable feature cast includes Walter Fitzgerald, the long-suffering and endearing husband; Cyril Raymond; Emrys Jones; Marjorie Rhodes; Lesley Osmond, a promising newcomer.

Marcel Hellman has always been noted for his ability as a discoverer of star talent, and in "This Was a Woman" there are two new discoveries in important parts.

These are Celia Lipton and Julian Dallas. Celia, at 23, a star of radio, musical comedy, variety, pantomime, and a highly praised Peter Pan, makes her film debut as Effie, the maid whose youthful innocence is perverted by her scheming mistress. Julian Dallas, who became an actor for the first time on being discharged from the R.A.F., has in a short time reached leading parts. He plays the part of the bio-chemist-husband of Barbara White and friend of Emrys Jones.

Whelan's Credits

Tim Whelan, who returns to England for this production, has a long list of successful British as well as American pictures to his credit. He believes this picture to be one of the most important in his career.

Mischa Spoliansky, associated with Hellman on many productions, and whose "Voice in the Night" theme for "Wanted for Murder" was a popular hit, has composed a symphonic score for "This Was a Woman." He has also cleverly woven into the score a second theme in concerto form, to be played by Barbara White.

Two More Set

The next Excelsior production, "Sabina," is a romantic and unusual subject based on the best-selling novel by Joyce Langton. This picture, it is anticipated, will star an actress of international repute in the rôle of a young sculptress.

The Earl of Shaftesbury, the famous English politician and philanthropist, who so endeared himself to the people that they subscribed to the world-renowned memorial Eros, which now commemorates him in Piccadilly Circus, is the subject of "The Good Earl." This will be produced later in 1948, and is an adaptation of the story by Richard Fisher and Peter Creswell.



Laurence Olivier and Eileen Herlie in **HAMLET**, which is now in the cutting stages

had he been a modern screenplay writer. This 24-hour film is credited with retaining the artistic integrity of the original play. Olivier himself plays the title-rôle, with Eileen Herlie as Queen Gertrude. Jean Simmons is Ophelia; other parts are played by Basil Sydney, Felix Aylmer, Norman Wooland, Terence Morgan, Esmond Knight, and Stanley Holloway.

15-Year-Old Discovery

A new discovery, 15-year-old Anthony Newley, plays the part of the Bultitude in Peter Ustinov's screenplay of "Vice Versa," based on the Anstey comedy. The film is produced by Peter Ustinov and George Brown and directed by Peter Ustinov.

"The Mark of Cain," an adaptation of the novel by Joseph Shearman, "Airing In a Closed Carriage," is an emotionally dramatic story concerning a young wife who, by reason of overpowering circumstantial evidence, is unjustly accused of her husband's

STUDIO LIGHTING



EQUIPMENT

R · R · BEARD L^{TD.}

**10, TRAFALGAR AVENUE,
OLD KENT ROAD, LONDON, S.E.15**

**A POSITIVE(LY) FINE RESOLUTION
for 1948**

Change to—

Gevaert

EmulSION

Varieties

And

Enjoy

Reliability

Throughout

For information, write to:—

Cinema Dept., Gevaert Ltd., Acton Lane, Harlesden, N.W.10

Telephone: Elgar 6755

ASSOCIATED BRITISH

ELSTREE AND WELWYN

New Studios' Opening Will Mark Coming-of-Age Year

ONE of the oldest producing companies in the industry, Associated British celebrates its coming-of-age in 1948. To mark this, it will open its new studios at Elstree. Here, the new sound stages, complete with modern equipment, will allow the company further space for such productions as cannot be accommodated at Welwyn.

The aim of those responsible for Associated British productions during the past year has been to build up a steady flow of films which couple good entertainment with high technical quality and gives to the screen the new and potential talent, without which we cannot maintain a steady progress. Not only are they determined that product shall not fall in quality but they believe that it can be maintained on a moderate cost and with production schedules speeded up.

Among the outstanding Associated British films completed in 1947, to be shown early in the New Year, are:—

"My Brother Jonathan," based on the Francis Brett Young novel, the film, which stars Michael Denison, Dulcie Gray, Ronald Howard and Stephen Murray, is a moving story of a young doctor's life and brings two new stars and a new leading lady to the screen. In the title rôle, Michael Denison, a comparative unknown, not only attains film stardom, but has been placed under contract to the company and is likely to prove one of our most popular young stars in British films.

A Popular New Star

Another new star under contract is Stephen Murray, a character actor, whose popularity has soared overnight. Murray has a starring rôle in the new Lauderdale-Gilliat film, "London Belongs to Me," and is to appear as Lewis Carroll in the Lou Bunin production of "Alice in Wonderland."

The new and promising leading lady in "My Brother Jonathan" is Beatrice Campbell, a young Irish actress, who gets her first big screen chance in this film. She, too, is under contract to Associated British.

"My Brother Jonathan" is produced by Warwick Ward and directed by Harold French.

A Boulting Brothers' production for Associated British is "Brighton Rock," a psycho-thriller, based on the novel by Graham Greene and concerns a 19-year-old gangster, Pinkie, who is the victim of frustration and circumstances.

In "Bond Street," a World Screenplays production, is presented the story of a London street, famous throughout the world. Written by Terence Rattigan, Rodney Acland and Anatole de Grunwald, the film is directed by Gordon Parry and is, incidentally, his first directorial assignment. Its principal players are Roland Young, Hazel Court, Jean Kent, Derek

Farr, Robert Fleming and Paula Valenska. This last-mentioned is a Czech actress who was brought over specially to appear in the film.

The story concerns the lives and difficulties of a group of people closely concerned with an attractive Society girl, whose wedding trousseau is bought in Bond Street. Her wedding dress, her veil, her going-away clothes, a lovely pearl necklace, the wedding gift of her father, are the items whose story is a thread-woven into the film's pattern of comedy and tragedy.

Six for 1948

During the coming year, though plans regarding stars, stories and directors are not yet finalised, Associated British has picked the following six pictures, to take the floor.

"Queen of Spades," another World Screenplays production, based on a Pushkin short story, with a definitely international appeal.

"Noose," from the successful stage play by Richard Llewellyn, author of "How Green Was My Valley" and "None But the Lonely Heart," will be produced by Edward Dryhurst Productions at Teddington.

"Silent Dust," an Independent Sovereign Films production for Associated British, from an original story by Michael and Roland Pertwee. The film will be presented and produced by N. A. Bronsten at Teddington and will star Claude Rains.

"For Them that Trespass," a colourful story from the novel by Ernest Raymond, is another Associated British subject scheduled for early production.

"Home Town" (title provisional). The same team which made such a success of "Temptation Harbour" will make this second Simonon film. Victor Skutezky will produce. The story is in an entirely novel form and tells of an adventurous rogue who returns to his home town after 20 years spent abroad. Ruthless in his designs, though possessed of great charm, he conquers the inhabitants of the town—men and women alike. This chronicle of an astonishing career abounds in absorbing human and psychological interest, mingled with romance, humour and incidents of exciting drama.

Talent Search

The search by Associated British for new talent goes on, and those artists now under contract have certainly distinguished themselves. Derek Farr, Helen Shingler, Joan Dowling, Joan Hopkins, Beatrice Campbell, Michael Denison and Stephen Murray are all Associated British discoveries, of whom we shall see and hear much. Joan Hopkins is now starring with Robert Morley in the screen adaptation of "The First Gentleman," and Michael Denison co-stars in the new Sydney Box production, "The Blind Goddess."



A scene from MY BROTHER JONATHAN, produced by Warwick Ward and directed by Harold French. The players are Beatrice Campbell, Michael Denison and Ronald Howard

INDIVIDUAL PICTURES

Gilliat-Lauder Team Will Use Colour at Monochrome Costs

THE premières of its most ambitious productions will make 1948 an outstanding year for the writing-producing-directing team of Individual Pictures—Sidney Gilliat and Frank Launder.

The first première will be that of Gilliat's subject, "London Belongs To Me," the screen version of the best-selling novel by Norman Collins, head of the B.B.C. Light Programme, which was sold in U.S.A. under the title "Dulcimer Street."

This story of life in a London boarding-house is now in production at Pinewood, with Susan Shaw, Richard Attenborough, Alastair Sim, Stephen Murray, Andrew Crawford, Fay Compton, Wylie Watson, Joyce Carey, Ivy St. Helier, and Gladys Henson in leading rôles.

Meanwhile, Frank Launder will be completing Individual's first Technicolor production, "The Blue Lagoon." Following six weeks' location work in the Yasawa group of the Fiji Islands, the star, Jean Simmons, and the unit will return in March to complete the floor work.

When "London Belongs To Me" ends, a new experiment in the use of colour is planned by Sidney Gilliat. The production will not be "lavish," and careful technical planning will enable Gilliat to operate on a normal black-and-white budget.

First Colour Subject

For this, his first colour subject, Gilliat has written a thriller concerning the adventures of one man in modern Europe, and he is negotiating for a Technicolor camera.

In addition, he is contemplating a further story, featuring Alastair

Sim as Inspector Cockrill—the character Gilliat made famous in his hospital thriller, "Green for Danger." Frank Launder is preparing a script based on the life of a British beauty queen.

From Off the Shelf

Other productions which had been temporarily shelved, but are now being reconsidered by the team for 1948 production, are film versions of Charles Reade's "Cloister and the Hearth" and Crosbie Garstin's "The Pen-hales." Also under consideration is a story written by Gordon Wellesley, entitled "A Bed in Paradise," based on events in the life of an amnesia victim.

DERRICK DE MARNEY'S NEXT ROLE

Numerous subjects have been completed during the past year by Concanen Productions, an independent producing company headed by actor-producer Derrick de Marney for the C.O.I., War Office and other sponsors. These include films dealing with Road Safety, Recruiting for the Navy and Coal Mines, also Profiles No. 1 (the first of a series).

The company's theatrical organisation, Concanen Stage Plays, has presented its first independent production at the Playhouse, R. F. Delderfield's "All Over the Town."

In January de Marney will start on his second picture for J. Arthur Rank. With a working title of "Transcontinental," it gives him the first modern rôle since "Dangerous Moonlight."

After completion of this film he will return to independent producing and acting.

2102

SUNNY SIDE UP
THE SINGING FOOL
 Anna Christie
SOUS LES TOITS DE PA
THE JAZZ SINGE

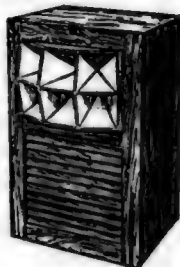
Remember?

Remember those hectic days when movies started to talk, when silent stars fell overnight, when jazz hit the celluloid? Remember? Of course you do. And you'll remember those early synchronisation problems until the evolution of sound-on-film combined with improved equipment to solve the problems of a new technique.

From the early days of the talkie, Vitavox Sound Equipment was in the lead, conforming with the very high standards demanded by the Film Industry.

THE BITONE REPRODUCER

Designed to facilitate high quality sound reproduction in Public Halls, Theatres and Small Cinemas, the Bitone Reproducer has been scientifically constructed to give maximum fidelity under auditorium conditions



And Vitavox is still in the lead, determined to uphold an enviable reputation in the Entertainment World.

VITAVOX
SOUND EQUIPMENT

VITAVOX LTD., WESTMORELAND ROAD, LONDON, N.W.9.
 TELEPHONE: COLINDALE 8871-2-3.

1947
BERMANS

*have had pleasure
 in supplying men and women*

**PRINCIPAL
 and
 CROWD**

PERIOD & MODERN COSTUMES

for the following productions

FAME IS THE SPUR
 MAN ABOUT THE HOUSE
 VICE VERSA
 CLOSED CARRIAGE
 COLONEL BOGEY
 BRIGHTON ROCK
 EUREKA STOCKADE
 IDEAL HUSBAND
 MY BROTHER JONATHAN
 LONDON BELONGS TO ME
 ROMANY LOVE
 SARABAND FOR DEAD
 LOVERS
 BRASS MONKEY
 SCOTT OF THE ANTARCTIC
 MR. PERRIN & MR. TRAILL

NO ORCHIDS
 ANNA KARENINA
 WHILST THE SUN SHINES
 IDOL OF PARIS
 SO EVIL MY LOVE
 BOND STREET
 AGAINST THE WIND
 SNOWBOUND
 UNCLE SILAS
 IN THE BLOOD
 ESCAPE
 ONE NIGHT WITH YOU
 F'IRST RHAPSODY
 UNDER FROZEN FALLS
 JUST WILLIAM'S LUCK
 ETC., ETC.

M. BERMAN LTD

COSTUMIERS OF FILMS

LONDON OFFICE:
 18, Irving Street,
 LEICESTER SQUARE, W.C.2
 Whitehall 5728/8

U.S.A. OFFICE
 4519 Sunset Boulevard,
 HOLLYWOOD



ARGYLE BRITISH

Plans for Two Include Policy
of Developing New Talent

TWO features are scheduled by Argyle British—"The Streets of London" and "Killarney."

The first is an action-packed melodrama, a combination of topical realism and romance. Stars and supporting cast are not named, but John Argyle intends to recruit several new discoveries from non-theatrical sources. Nearly one third of the film will be shot on night locations in many famous London streets with the aid of mobile generators.

The second subject, for summer production, "Killarney" is a musical drama inspired by the famous ballad, and based on an original story by John Dryden, which is guaranteed a wide American distribution.

Locations Spotted

Locations in Kerry and in County Cork have already been spotted by an advance production unit which spent a month touring the famous beauty spots.

The colourful story concerns the visit of a famous Irish-American singer to the land of his birth, of his fight against an adversity that threatens to silence his singing career, and his eventual triumph. Action scenes will include Irish

gipsy life and the training of racehorses on the famous Curragh.

Simultaneously with the production of these subjects, Argyle will continue preparation of Robert Louis Stevenson's famous adventure story, "Kidnapped," which will be filmed directly production conditions permit in natural backgrounds on the west coast of Scotland.

M-G-M TO MAKE "YOUNG
BESS" AT ELSTREE

The first M-G-M British picture to go on the floor at the company's own studios at Elstree is likely to be "Young Bess," production of which has tentatively been fixed to start in early Spring.

Based on Margaret Irwin's story of the early life of Queen Elizabeth, "Young Bess" will star Deborah Kerr and will be produced by Sidney Franklin.

As things stand at present, the second M-G-M British production will be "Secret Garden," the screen version of the popular novel by Frances Hodgson Burnett. Margaret O'Brien will star.

A Balanced Programme of
Diversified Entertainment

SINCE Paul Barralet Productions five years ago made its first actuality feature, "The Pinnacle of Fame," the company has produced more than 15 of these films, which have proved equally successful.

The success of this little production unit is based on long experience and the fact that expert technicians are engaged, who work with the true team spirit. Cameraman Lionel Wheeler has been with the company for two years and before the war was at Elstree, Denham and Pinewood. Production manager Peter Collin has served 12 years in the industry and was previously with John Argyle and A.B.C. Script writer Granville Squiers and cutter Ivy Mulligan have both had years of experience in various branches of production. Paul Barralet pays special attention to schedules, which are planned with all the detail of a major production.

During the past year the unit has completed several interesting subjects, including "Passage to Bordeaux," "The Girl from Scotland Yard," the latter being made with full police co-operation. A new story, "Crime Dossier," which will show another aspect of police activity, is lined up for early production.

"Highland Story" (made in conjunction with Baze Productions), photographed in Radiant-colour, is nearing completion. The results have proved highly satisfactory, and a racing story will be filmed in colour next spring. Another novel subject nearing completion is "It Happens at Night"—an unusual study of London's night life. This was Peter Collin's first directorial assignment.

The shorts department has completed 12 two-reelers, including "Modelled in Mink," "Give Me a Ring," "Cats or Dogs," "Our Cousins," "Family Album." A new series of musical shorts is already in production.

"THE BLIND GODDESS"

Work is in progress at Islington Studios on Betty E. Box's fourth production, "The Blind Goddess," based on the play of the same name by Sir Patrick Hastings, K.C., starring Eric Portman, Hugh Williams, Anne Crawford and Michael Denison. Harold French is director-producer with Betty E. Box as executive producer.

Art Director Norman Arnold has based his design on the actual court room of the Lord Chief Justice.

1937 — TENTH CHRISTMAS — 1947

PRODUCTION CONSULTANTS ON OVER
FOUR HUNDRED DOCUMENTARY FILMS

FILM CENTRE

GREETs FRIENDS IN FILM MAKING AND
FILM USING

Principals:

STEPHEN ACKROYD

EDGAR ANSTEY

JOAN BAKER

GEOFFREY BELL

DAVIDE BOULTING

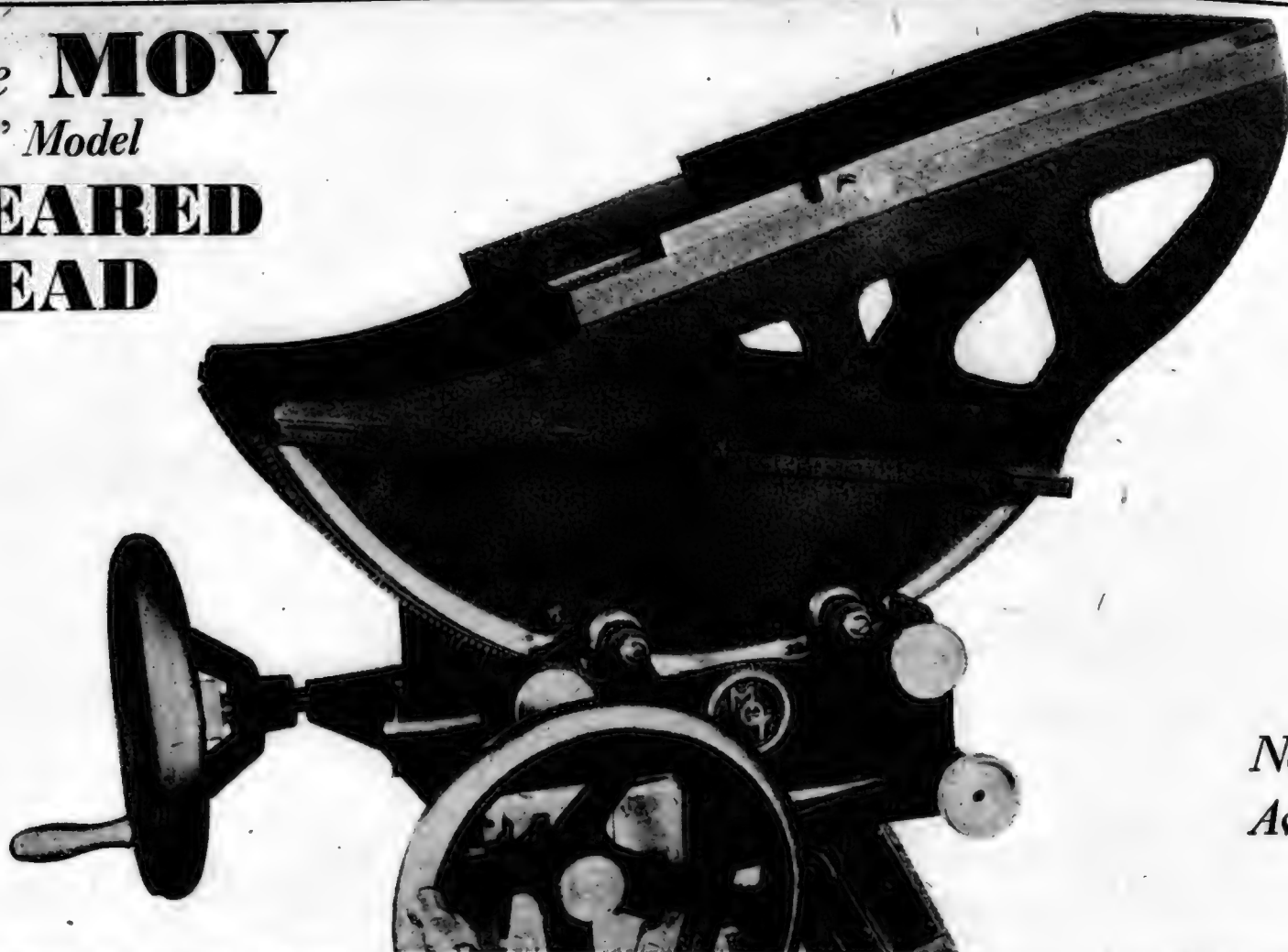
ARTHUR ELTON

TONY ROBERTS

34, SOHO SQUARE

GER: 4253

The **MOY**
"16" Model
**GEARED
 HEAD**



*Now
 Available*

ERNEST F. MOY, LTD., Camden Town, LONDON, N.W.1.

GULLiver 5451.

The CINE-UNILITE F.1.9

Patent Nos. 575075 and 575076

A specially computed modification of the new WRAY Unilite with its unique design allowing far greater marginal illumination than is usual in anastigmats of similar aperture.

Advantageous as this is for black and white cinematography, it is of particular importance in colour film making. Supplied in fixed or focussing setting suitable for mounting on any cine-camera, with focal lengths of 1" to 4".

WRAY (OPTICAL WORKS) LTD.
 BROMLEY • KENT



KINEMAT
 GAINSB
 Sydne
 PRODUC
 busies
 confident t
 year of ac
 ing a gre
 quality en
 ever before
 of Britain
 the mediu
 in winnin
 foreign ex
 major Brit
 As the N
 planned to
 greatest
 Shepherd's
 Studios h
 release an
 with six
 the floor,
 scheduled
 Sydney
 target is 1
 In "Tre
 the most
 expedition
 borough
 news in
 Cairo-to-C
 First of
 due for
 break,"
 adapted
 play, sta
 Portman,
 Next on
 producer
 ment fro
 Bough B
 a post-wa
 Roc, Ros
 Lawrence

"
 Three
 Bush Stu
 premiere
 "Brok
 drama b
 of Nover
 Kenneth
 makes h
 as assoc
 which s
 got Gr
 Francis
 Hontley
 "Good
 a juven
 Kent in
 with De
 Herbert
 Griffith
 directed
 Sam G
 produce
 "Sno
 thriller
 mounta
 Aubrey
 by Dav
 grapher
 east is
 Dennis
 Herber
 Marcel
 Contin
 Mila F

From
 anothe
 "Mira
 comed
 comes
 are G

GAINSBOROUGH

SHEPHERD'S BUSH AND ISLINGTON

Sydney Box Aims at Target of More Than One-a-Month

PRODUCTION chief of Britain's busiest studios, Sydney Box is confident that 1948 will be a record year of achievements in producing a greater number of high-quality entertainment films than ever before, increasing the prestige of Britain's name abroad through the medium of the kinema—and in winning vital dollars and foreign credit by developing a major British industry.

As the New Year heralds what is planned to become Gainsborough's greatest year of achievement, Shepherd's Bush and Islington Studios have six films due for release and in the cutting-rooms, with six films on location or on the floor, and at least eight films scheduled for early production.

Sydney Box's "one-a-month" target is being exceeded.

In "Trek," now on location in the most adventurous film-making expedition of recent years, Gainsborough is again exploiting the news in filming this saga of the Cairo-to-Cape overlanders.

First of the Gainsborough films due for release in 1948 is "Day-break," a psychological thriller, adapted from Monckton Hoffe's play, starring Ann Todd, Eric Portman, and Maxwell Reed.

Next on the release list comes producer Betty Box's first assignment from Islington, "When the Bough Breaks," a social drama on a post-war theme, starring Patricia Roc, Rosamund John, directed by Lawrence Huntington.

"Bush" Premieres

Three dramas from Shepherd's Bush Studios are next in turn for premiere dates.

"Broken Journey," the Alpine drama based on the Dakota crash of November, 1946, is directed by Kenneth Annakin. Roy Rich makes his first film-making debut as associate producer in this film, which stars Phyllis Calvert, Margaret Grahame, James Donald, Francis L. Sullivan, and Raymond Huntley.

"Good Time Girl," the story of a juvenile delinquent, brings Jean Kent in her first big starring rôle, with Dennis Price, Flora Robson, Herbert Lom, Peter Glenville, Griffith Jones, and Bonar Colleano, directed by David MacDonald. Sam Goldwyn, Jun., is associate producer.

"Snowbound" is a post-war thriller centred on a mysterious mountain ski-hunt. Produced by Aubrey Baring, the film is directed by David MacDonald and photographed by Stephen Dade. The cast is headed by Robert Newton, Dennis Price, Stanley Holloway, Herbert Lom, Guy Middleton and Marcel Dalio, and introduces the Continental stage and screen star Milla Parely.

Mermaid Comedy

From Islington Studios comes another Betty Box production. "Miranda," a light, sparkling comedy about a mermaid who comes to town. Stars of the film are Googie Withers, Glynis Johns,

John McCallum, and Griffith Jones. Kenneth Annakin is the director.

Six more Gainsborough films are either in the cutting-rooms, on the floor, or on location.

At Shepherd's Bush, Antony Darnborough is making his debut as producer with "The Calendar," a screen adaptation on comedy lines of Edgar Wallace's classic racing drama. Directed by Arthur Crabtree, the film stars John McCallum and Greta Gynt, with Sonia Holm, Raymond Lovell and Leslie Dwyer.

A comedy-drama about football-pool winners in four episodes.

"Easy Money," traces the adventures of four people, each of whom wins a fortune in the "pools." Director is Bernard Knowles, with Frank Bundy producing. Stars of a large cast are Greta Gynt, Dennis Price and Jack Warner.

On the floor simultaneously at Shepherd's Bush are "The Bad Lord Byron" and "Double Pursuit." Based on the life of Britain's celebrated poet-adventurer, "The Bad Lord Byron" is a spectacular romantic drama starring Dennis Price. With producer Aubrey Baring and director David MacDonald, who took the film on to the floor, Dennis Price spent six weeks shooting exteriors in Italy, mostly in Venice.

"Double Pursuit" stars Jack Warner and John McCallum, with Kathleen Harrison, Peter Hammond, Jane Hylton, Susan Shaw, and Diana Dors. Antony Darnborough is producing at Shepherd's Bush.

At Islington, Harold French is producing and directing a legal drama, "The Blind Goddess," adapted from the play by Sir Patrick Hastings, with Betty E. Box as executive producer. Eric Portman and Anne Crawford co-star with Hugh Williams and Michael Dennis.

Two in Technicolor

Among the films planned for 1948 production is "Christopher Columbus," to be filmed in Technicolor. Academy Award winner Fredric March has been signed to play the name part.

Gainsborough's other Technicolor film, already scheduled for 1948 production, is a screen adaptation of best-selling novelist Anthony Thorne's mystery drama, "So Long at the Fair," set in the bustle of Paris at the time of the Great Exhibition in the 1880's. Jean Simmons has been cast in the starring rôle.

Gainsborough's new screen family, planned to carry on the realistic comedy line of "Holiday Camp," will be launched during 1948 in a series of three full-length adventures with a strong vein of comedy. Heads of the family will be Jack Warner and Kathleen Harrison.

Also planned for 1948 production are "Journey into Yesterday," a story of displaced persons, for which Mai Zetterling is cast.



There will be a warm infusion of humour in the Gainsborough 1948 programme. A typical example is MIRANDA, starring Googie Withers, Griffith Jones, Glynis Johns, John McCallum and Sonia Holm, from which this scene is taken

COLUMBIA

AT NETTLEFOLD

New Subject Chosen to Follow "The First Gentleman"

THE first fruit of the Columbia deal with the Nettlefold studios is the completion of "The First Gentleman," based on Norman Ginsbury's record stage hit, which is described as the biggest British picture yet made by the company.

"The First Gentleman," made under the guidance of Jos. Friedman, Columbia's managing director, was recently completed by Cavalcanti on a three months' schedule. It will be presented early in the New Year.

A brilliant cast of 23 players, headed by Jean Pierre Aumont, Cecil Parker and Joan Hopkins, also comprises Margaretta Scott, Ronald Squire, Athene Seyler, Jack Livesey, Lydia Sherwood, and Frances Waring.

With the Prince Regent as its central character, its gay, colourful and ornate Regency canvas and its skilful blending of a whole variety of popular ingredients—drama, romance, boisterous comedy, spectacular action—the picture is said to attain exceptionally high standards in its production, acting and entertainment values.

The theme of the film is the warm, deeply moving love story of the Regent's daughter, the high-spirited, ill-starred Princess Charlotte, and the penniless young Prince Leopold of Saxe-Coburg.

Many of the scenes were shot against the actual historic backgrounds associated with the Prince Regent.

A second British production now being prepared for Columbia is "The Chasm," an adaptation of Victor Canning's action novel, screen rights of which were secured by Mr. Friedman a year ago while still in proof form.

The story deals with a British ex-soldier marooned by a broken bridge in an Italian mountain village. He recognises an English traitor, believed killed in Germany, and intends to denounce him, the traitor to murder him. Until the bridge is replaced neither can act. A four-sided tragedy develops, involving the Englishman, a peasant girl and her tough local husband, and the traitor, and leads to a dramatic climax.

Production details will shortly be finalised by Columbia.

BOULTINGS TO MAKE "THE GUINEA PIG"

ONLY one subject has been definitely decided upon by the Boulting Brothers for production in 1948. This is the film version of Warren Cheltham-Strode's West End hit play, "The Guinea Pig."

Further productions in 1948 are as yet insufficiently crystallised for any further announcement. It can be stated, however, that two famous novelists—Graham Greene and J. L. Hodson—are working on original screen stories which will be incorporated into the programme.

Adapted by actor-writer Bernard Miles and the author, the shooting

script of "The Guinea Pig" has just been completed by Roy Boulting.

Richard Attenborough, the Boultings' contract star, will play the principal rôle of Jack Read, Cockney son of a tradesman who is accepted into a public school as an experiment.

John Boulting is to produce, with twin brother Roy directing. The film will be made at M-G-M studios, Elstree, with the first shot scheduled for January 26. After completion of studio work, location at Sherborne School, Dorset, is planned.

THE *Alfa* ORGANISATION

- Alfa Photographic Laboratories Ltd.
- Alfa Publicity Service (London) Ltd.

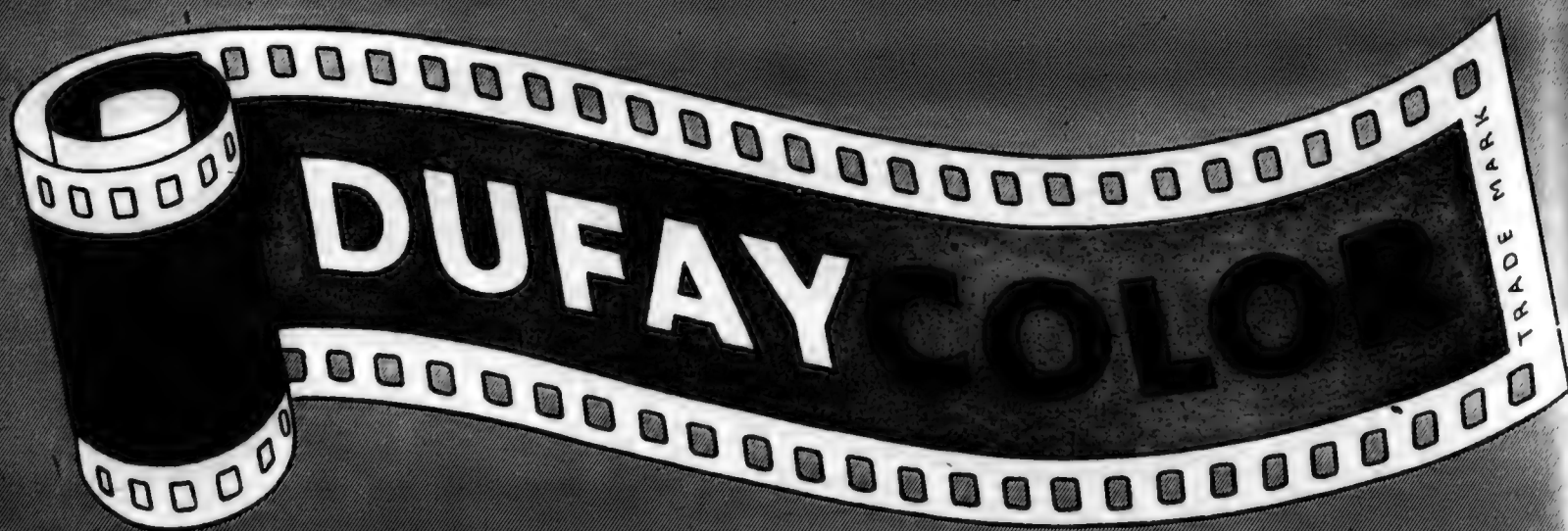
- Alfa Colour Processes Ltd.
- British Alfa Films Ltd.

*Combine their sincere greetings
with best wishes for every success
in your New Year plans.*

Alfa for trade photography, stills, colour photography—the firm
leading in real colour-printed lantern slides for cinema publicity.

GERRARD 2112 and 7088/9

72, WARDOUR STREET, LONDON, W.1



35 mm Negative and Positive Film

AGAIN AVAILABLE TO THE TRADE

DUFAY-CHROMEX LTD. 14-16 Cockspur Street, London, S.W.1. Telephone: WHitehall 6747

ONE
cur
Quota
specialis
it a co
make fil
sentation
patrons
an oppo
of the n
present,
kinemas
An ex
producti
Studios
staffed f
kind of
perhaps
which d
stage at
be able
present
been ca

IT is
tion
costumi
practica
war, the
year's c
plied co

Owing
of the
bomb o
was ne
that re
Since t
workroo
lished
departm
gether
and m
and m
ensures

NEX
AL
1947 o
expecte
increas
The
Twicke
have l
extensi
early in
jects t
"Poor
side),
Slipper
to Tw
Goes T
then
Panne
Mean
are rea
New Y
The
James
Willia
Guest,
and th
Garry
Cress,

MORE FILMS FROM SPECIALIST MAKERS?

Merton Park is Ready for Feature Production

ONE desirable effect of the current Trade position and the Quota Act may well be that specialised film producers will find it a commercial proposition to make films mainly for kinema presentation. Should this happen, film patrons of this country will have an opportunity to enjoy the work of the many technicians which, at present, is mainly appreciated in kinemas abroad.

An example of this potential for production is that Merton Park Studios are fully equipped and staffed for the production of every kind of entertainment film except perhaps the super-feature films which demand more than one large stage at a time. The Studios will be able to handle even these when present plans for extension have been carried out.



All costumes for the *Two Cities* production *VICE VERSA* were supplied by M. Berman. Here is Roger Livesey "dressed to kill" in the leading role

Cost of Artists' Clothes May Be Cut in New Year

IT is a tribute to the organisation of M. Berman, the film costumiers, that, having started practically from scratch after the war, the company has concluded a year's operation with having supplied costumes for over 24 films.

Owing to the complete absence of the staff on war service, and bomb damage to the premises, it was not until 20 months ago that reorganisation was possible. Since then the various essential workrooms have been re-established and a large millinery department opened which, together with the firm's shirt-wear and men's and women's period and modern stock departments, ensures that every conceivable

item, irrespective of period, can be supplied.

During the year, some hundreds of principals' and thousands of crowd costumes have been executed. Indeed, during July and August, Berman's were actually costuming some 12 productions, comprising: "Anna Karenina," "Idol of Paris," "So Evil My Love," "Snowbound," "Ideal Husband," "Closed Cartage," "Colonel Bogey," "Eureka Stockade," "Saraband for Dead Lovers," "Frozen Falls," "Brighton Rock" and "Bond Street."

As a contributor to the essential economic drive, Berman's is considering a material reduction in price on all articles supplied.

ALLIANCE PLANS TWELVE

Three to Start Next Month

NEXT year's output from the Alliance Studios, which in 1947 completed eight films, is expected to show a 50 per cent. increase next year.

The three studios—Riverside, Twickenham and Southall, which have been closed for essential extensions and repairs—will reopen early in the New Year. First subjects to take the floor will be "Poor Man's Miracle" (Riverside), "She Cracked Her Glass Slipper" (Southall, moving later to Twickenham), and "William Goes To Town" (Southall). From then on full production is planned throughout the year.

Meanwhile, five Alliance films are ready for release early in the New Year.

The first to be seen will be James Carter's production, "Just William's Luck," directed by Val Guest, starring William Graham and the Brown family, comprising Garry Marsh, Jane Welsh, Hugh Cress, Kathleen Stuart. It will be

released by U.A. on December 19. "Daughter of Darkness," a thriller, handled by Paramount, co-stars Anne Crawford and Maxwell Reed. Lance Comfort directed.

"Things Happen at Night," a comedy, stars Gordon Harker, Alfred Drayton and Robertson Hare. Francis Searle directed.

Jack La Rue, Hugh McDermott, Linden Travers, and Walter Crisham are featured in "No Orchids for Miss Blandish." St. John L. Clowes directed. It will be released by Renown.

"The Brass Monkey," which stars Carroll Levis and Carole Landis, was directed by Thornton Freeland for U.A. release.

The above subjects with the three already shown represent more than one-seventh of the total British output for 1947. This is a great record for Alliance, whose total of 31,375 square feet on four stages is less than one-twentieth of the floor space in British studios.

There's More in Colour than Meets the Eye

B.K.S. STUDIES PRINCIPLES OF ADDITIVE AND SUBTRACTIVE METHODS

THE basic principles of colour formed the subject of a talk accompanied by a number of demonstrations given at a B.K.S. Theatre Division meeting by W. D. Wright, A.R.C.S., D.Sc., Ph.D., of the Imperial College of Science. The demonstrations showed strikingly the ways in which colour could be produced by additive and subtractive methods.

Dr. Wright started his talk by defining light as a form of radiant energy of an electro-magnetic nature, of the same type as radio waves, but of much shorter wavelength, and consequently higher frequency. White light covers the whole gamut of frequencies, and is equivalent to playing all the notes of a piano at once; but while the ear would perceive this as an objectionable noise the eye integrates the sensations into a single sensation of white light.

Breaking White Light

The speaker demonstrated by means of a spectroscope how white light could be broken up into the colours of the spectrum. In the white beam of a lantern he displayed the colours of a number of pieces of coloured glass, and then, by inserting these into the beam of the spectroscope, he explained how the effect of a filter was to remove certain components of white light from the beam. He showed how a magenta filter cut out the green, a blue cut out the red except for a narrow band, while green cut out the blue-violet and much of the red. Yellow cut out blue and violet.

In the same way, the result of adding filters together was shown. Blue and yellow filters together produced green. Such a mixture of dyes is referred to as subtraction, because the resultant colour is what is left after the various absorbed components have been subtracted from the white.

Frequency Reception

The fact that the eye can distinguish between different parts of the spectrum proves that it has the power of distinguishing different frequencies. The eye consists of a lens and a retina, which latter comprises over 100,000,000 individual light-sensitive receptors. A photo-chemical reaction causes nerve currents to be transmitted to the brain. Just how these nerve impulses differ for different colours is not fully understood, but it seems likely that there are three different types of receptors in the retina, sensitive respectively to red, green and blue light. The colour seen will depend on the relative activity of the various receptors; if all are equally active, we have a sensation of whiteness.

The experimental proof of this is, said Dr. Wright, to be found in the additive mixture of colours. This was demonstrated by means of three lanterns, showing, respectively, blue, green and red light; when superimposed on a screen,

the image, by adjustment of the relative intensities of the beams, could be made practically white.

In most colour systems, a subtractive mixture is used. In Technicolor there are three absorbing layers, yellow, blue-green and magenta, which are superimposed in register, and the colour is controlled by the varying intensities of these layers.

Certain Errors in Dyes

The dyes should ideally have selective characteristics such that the yellow would absorb only blue, the magenta only green, and the blue-green only red. Dr. Wright demonstrated this point by inserting filters of the three colours into the beams of three lanterns of the three additive primaries, which together produced a white image; each subtractive colour eliminated one of the three beams, the resultant colour being the mixture of the remaining two.

In practice, certain errors inherent in the dyes prevented perfect colour rendering being obtained. The curve of the yellow dye is nearly ideal, but the magenta absorbs also the blue and slightly in the red.

But colour involves much more than physics and physiology, asserted Dr. Wright; it has its psychological aspects. When we look at a coloured object we have conjured up in our minds an idea of what the colour should be, and we have ideas of colour harmony. The attributes of a surface also affect our interpretation of what we see. The reproduction, say, of a greasy surface, will depend not only on the colour but on the lighting and definition. Colour contrast will produce subtle changes in the appearance of coloured objects.

Kinema Conditions Differ

The observation conditions in a kinema are different from those outdoors or in a room. A final demonstration showed how the adaptation of the eye affects apparent colour; a square of bright yellow material was illuminated by white light; at the other side of the stage was a brightly lit red surface, and on staring at the latter for a few seconds the yellow material appeared to have changed almost to green.

LAMPS CAUSE HEAT PROBLEM FOR "CHARLIE"

Because of the intense heat caused by Technicolor lamps in the confined space of Stage 1 at Worton Hall, scenes for the Hollywood Palace corridor and reception doors sequence in the British Lion Technicolor production of "Bonnie Prince Charlie" were shot with studio doors wide open. The unusual job of operating the lamps in these difficult circumstances was successfully dealt with by George Doble and his electrical staff.

HAND FILM SPLICERS

(16 and 35 mm.)

HYSLOP

FLAT HORIZONTAL
REWINDERS

(with or without withdrawable bobbins)



ANDREW HYSLOP
AND COMPANY LIMITED
7, Carlisle Road, Colindale
London, N.W.9 COLindale 6141

THE LAWLEY APPARATUS CO.

Specialists and Consultants

ALL TYPES OF PLANT AND EQUIPMENT
FOR
STUDIOS AND FILM PRINTING
LABORATORIES

Manufacturers of 16 m/m. and 35 m/m.
AUTOMATIC DEVELOPING MACHINES
CONTINUOUS & REDUCTION PRINTERS
AUTOMATIC PRINTER DENSITY CONTROLS

ALL TYPES

*Photographic Equipment
Designed and Manufactured
to suit Customers' Requirements.*

91, SHAFTESBURY AVENUE,
LONDON, W.1.

GERRARD
3022



THE PYRENE COMPANY LTD

EXTEND THE

Season's Greetings

*To all engaged in making
or showing Films—to everyone
in the Cinema Industry*

AND WISH THEM

*Good Fortune
in the New Year*

THE PYRENE COMPANY LTD.
9, GROSVENOR GARDENS, LONDON, S.W.1
Telephone: VICToria 3401

Head Office and Works: Great West Road, Brentford, Middx.
Telephone: EALing 3444

Big Advances in Studio Lighting Equipment Design

MULTIPLE INDUSTRIES' RECORD YEAR

THE Hewitt Universal group of factories has been responsible during the past year for turning out a most varied description of new designs. By having within the group foundry, sheet-metal works and plating organisation, it has been possible to produce new prototypes and produce much more easily and quickly than would otherwise be possible.

In addition to the standard Streamline 500, 2- and 5-kw., for which there is an ever-increasing demand, a 100-w. is now a good selling line. A 200-w. on similar lines is being tooled for production and the 5-kw. compact source is now in steady production in the shops.

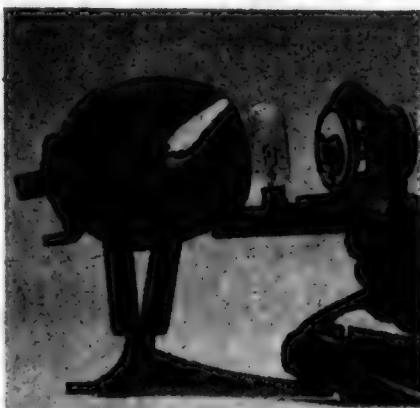
A new spider box from 1 to 6-way is in production, which is earthed to conform with Home Office regulations. A new plug has been developed which is also earthed and carries visible fuses. Patents have been applied for for these new innovations.

A portable microphone boom which straps on a man's shoulders has been developed and has filled a long-felt want in the studios, judging by the number of inquiries and orders received. An overhead boom has been developed which carries a 500-w. Streamline lamp and fits on to a standard "Hewitt Universal" winch-type stand.

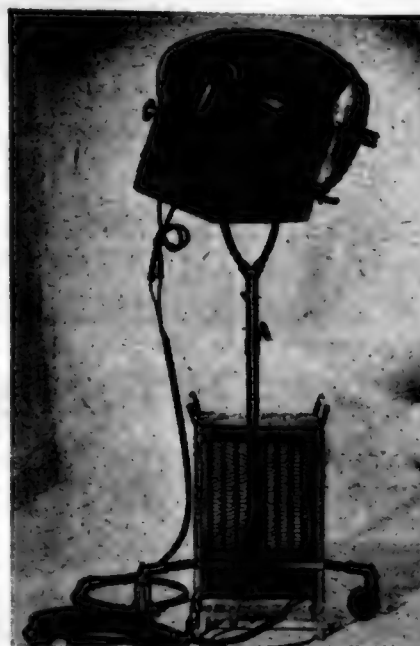
Various dimmers of different types have been developed and

supplied, and many other lines are being developed in the experimental departments of the Universal gear works and at Leysfield Engineering. Four studios have been completely equipped during the past year, two of these being abroad, and substantial orders are in hand.

Multiple HD Industries, the sales organisation for the Hewitt Universal group, has supplied from January to the middle of November this year 17,198 items of equipment and accessories and looks forward to increased sales at home and overseas.



The new "Hewitt Universal" 100 watt standard Streamline spotlight



The 5 kw compact source spotlight, now being tooled for production by Hewitt Universal

BLAKELEY HAS TWO LINED-UP

THE first year of operation of John E. Blakeley's "Film Studios" at Manchester has been a particularly busy period. Two subjects have been practically completed and another two are scheduled for production during the first six months of 1948.

Sandy Powell is featured in a typical comedy subject, "Cup-tie Honeymoon," in which he is supported by Dan Young, Betty Jumel, Pat McGrath, Violet Farebrother, Joyanne Bracewell.

In "Holidays With Pay," Frank Randle and Tessie O'Shea are co-starred, and the cast also includes Dan Young, Josef Locke, Sally Barnes, Sonny Burke and Joyanne Bracewell.

In preparation are "My Wife's Birthday," which goes on the floor at Manchester on March 29, and "The Girl in the High School," which starts on May 16.

Both stories are by Anthony Toner and screen adaptation by Harry Jackson.

The idea of the story of "My Wife's Birthday" is a domestic comedy centred on the members of a golf club and the high school story, of course, is a love story of a high school girl whose ambition in life is for the stage only.

any recording, re-recording, for 16-mm. versions; and floor space have all been provided for a large number of independent producers engaged on the production of both long and short films of all descriptions.

Kay's has entered the film strip field. At Carlton Hill it can now claim an unrivalled service for the film strip maker, with separate departments covering research, scripting, photography, art work, retouching, negative processing and printing, boxing and, finally, labelling—all at economic cost.

Carlton Hill's studio manager is Robert King, who is backed by a large staff of technicians.

Carlton Hill Studios Redesigned and Refitted on Modern Lines

POST-WAR developments at Kay's Carlton Hill Studios are expressly designed to aid the independent producer.

The studios which were formerly extensively used for Ministry of Information and Service production have since been re-equipped and modernised.

New lighting was installed by Multiple Industries, the cutting rooms were completely re-equipped, and the carpenter's and paint shops, the camera and dark rooms were remodelled and enlarged.

An RCA P.M. 45 sound channel was put in on the floor and an RCA four-way dubbing system installed in the pre-view theatre, which was specially enlarged for the purpose. Diesel-driven generators were secured and made mobile to cope with any "juice" failures or power cuts and also for use on location.

Maurice Wilson, of Grand National, was the first to use the modernised studios with "The Turners of Prospect Road." This was followed by a succession of second features with schedules varying from three to eight weeks.

Among the films which have been produced at Carlton Hill during 1947 were Mario Zampi's "Phantom Shot," starring John Stuart and Olga Lindo, and Columbia's "Alive to Tell," two films by Condor Films, "Eyes That Kill," and "A Gunman Has Escaped," directed by Richard Grey, and Random Films' "Journey Ahead," directed by Peter Mills.

"Comin' Thru' the Rye," the story of Robert Burns, has been directed by Walter Mycroft, and "Jim the Penman" has been completed by Frank Chiswell Productions.

On December 10 Nettlefold Productions started "The Monkey's Paw," with Norman Lee directing, which is still in production.

While offering feature producers all the advantages that bigger studios can offer, Carlton Hill aims to cater equally well for documentary film producers, and the army of film makers who work for Government departments and educational authorities.

Assistance in dubbing, comment-

Continued in column 3

MERTON PARK STUDIOS

(Western Electric Recording)

Studio and Location Facilities and Services Available to all Producers

FACILITIES:

2 Sound Stages—5,000 sq. ft. and 1,200 sq. ft. complete with Dressing, Make-up, Wardrobe Rooms and usual Studio adjuncts.

4 Western Electric Recording Channels (2 mobile for location work).

Music Scoring and Dubbing Theatre.

Lip-Sync Dubbing Studio. Mitchell N/C, Vinten and Debie Sync Cameras.

Fearless Rotating Velocitors; Location Dollies, etc.

Modern Lighting Equipment for Studio and Location.

15 Fully Equipped Positive and Negative Cutting Rooms.

Pre-View Theatre.

High-speed Bell & Howell and Non-Sync Stand Cameras.

Modern Animation Studio.

SERVICES:

A permanent staff of expert technicians for all phases of film production

FOR STUDIO OR LOCATION REQUIREMENTS:

Please apply to:

The Studio Manager
Merton Park Studios Ltd.
Kingston Road, S.W.19
Telephone: L1Berty 4291

HUMPHRIES

*take pride in
listing some of the outstanding British productions with
which they have recently been entrusted.*

ANNA KARENINA

(Korda-British Lion)

THE FIRST GENTLEMAN

(Columbia-British)

SPRING IN PARK LANE

(Herbert Wilcox-British Lion)

BRIGHTON ROCK

(Boulting Bros.-Pathe)

MINE OWN EXECUTIONER

(Anthony Kimmins-British Lion)

IDOL OF PARIS

(Maurice Ostrer-Warner Bros.)

THE LOST ILLUSION

(Carol Reed-British Lion)

WHILE I LIVE

(Dryhurst-20th Fox)

SO DIED A RAT

(British National-Pathe)

JUST WILLIAM

(Alliance-U.A.)

Etc., Etc., Etc.

GEORGE HUMPHRIES & CO. LTD.

71/77, WHITFIELD STREET, LONDON, W.1

Phones: MUSEUM 3636 (8 lines).

Wires: BESTLAB, RATH, LONDON

Cables: BESTLAB, LONDON

Kine *matograph* WEEKLY



Selected Pictures

COTTAGE TO LET	JOHN MILLS MICHAEL WILDING	MYSTERY OF MARIE ROGET	EDGAR ALLAN POE'S CLASSIC OF TERROR
SABOTEUR	PRISCILLA LANE ROBERT CUMMINGS	I STOLE A MILLION	GEORGE RAFT CLAIRE TREVOR
LITTLE TOUGH GUYS IN SOCIETY		ARGENTINE NIGHTS	THE RITZ BROTHERS THE ANDREWS SISTERS
MADONNA OF THE SEVEN MOONS	STEWART GRANGER PHYLLIS CALVERT	THE MAN IN GREY	JAMES MASON MARGARET LOCKWOOD
GHOST OF FRANKENSTEIN	LIONEL ATWILL BELA LUGOSI	ONE NIGHT IN THE TROPICS	ABBOTT & COSTELLO ROBERT CUMMINGS
BACK STREET	CHARLES BOYER MARGARET SULLAVAN	FLAME OF NEW ORLEANS	MARLENE DIETRICH BRUCE CABOT
SAN FRANCISCO DOCKS	BURGESS MEREDITH BARRY FITZGERALD	WHEN THE DALTONS RODE	RANDOLPH SCOTT KAY FRANCIS
THE SUN NEVER SETS	DOUGLAS FAIRBANKS Jnr. BASIL RATHBONE	SERVICE DE LUXE	CONSTANCE BENNETT VINCENT PRICE
FANNY BY GASLIGHT	JAMES MASON PHYLLIS CALVERT	IF I HAD MY WAY	BING CROSBY GLORIA JEAN

ALL NEW PRINTS

ALL NEW PRINTS



Eros Re-releases

The First Twelve Proven Winners
now playing with Great Success!

WATERLOO ROAD ★
8837 ft. A BR/DR7931
TIGHT SHOES a Damon Runyon Story
6187 ft. U F4455

STEWART GRANGER
JOHN MILLS
ALASTAIR SIM
JOHN HOWARD
BINNIE BARNES
BROD. CRAWFORD

THEY WERE SISTERS ★
10299 ft. A BR/DR8206
HAWAIIAN NIGHTS
5873 ft. U F2400

JAMES MASON
PHYLLIS CALVERT
HUGH SINCLAIR
JOHNNY DOWNS
MARY CARLISLE
CONSTANCE MOORE

SON OF FRANKENSTEIN
8436 ft. H F1427
THE MUMMY'S HAND
6126 ft. A F3875

BORIS KARLOFF
BELA LUGOSI
BASIL RATHBONE
DICK FORAN
PEGGY MORAN
WALLACE FORD

EAST SIDE OF HEAVEN
7879 ft. U F1899
THE STORM
6882 ft. U F1085

BING CROSBY
JOAN BLONDELL
MISCHA AUER
CHARLES BICKFORD
NAN GREY
PRESTON FOSTER

BROADWAY
8178 ft. A F5447
HOUSE OF SEVEN GABLES
7972 ft. A F3065

GEORGE RAFT
PAT O'BRIEN
JANET BLAIR
GEORGE SANDERS
MARGARET LINDSAY
VINCENT PRICE

GREEN HELL
7593 ft. A F2922
THE SPOILERS
7838 ft. A F5379

DOUGLAS FAIRBANKS Jr.
JOAN BENNETT
GEORGE SANDERS
RANDOLPH SCOTT
MARLENE DIETRICH
JOHN WAYNE

The Second Twelve Proven Winners now playing with Great Success!

SECRET MISSION ★
8166 ft. U BR/DR5679
EX-CHAMP
6538 ft. U F2035

JAMES MASON
STEWART GRANGER
MICHAEL WILDING
VICTOR McLAGLEN
TOM BROWN
NAN GREY

2,000 WOMEN ★
8725 ft. A BR/TR7583
TROPIC FURY
5610 ft. A F2401

PHYLLIS CALVERT
FLORA ROBSON
PATRICIA ROC
RICHARD ARLEN
ANDY DEVINE

RAGE OF PARIS
7032 ft. A F572
TRAIL OF THE VIGILANTES
6721 ft. U F3869

DANIELLE DARRIEUX
DOUGLAS FAIRBANKS Jr.
MISCHA AUER
FRANCHOT TONE
WARREN WILLIAM
BRODRICK CRAWFORD

EAGLE SQUADRON
9830 ft. A F5580
MAD DOCTOR of Market St.
5381 ft. A F5208

JON HALL
ROBERT STACK
DIANA BARRYMORE
LIONEL ATWILL
UNA MERKEL
NAT PENDLETON

INVISIBLE MAN RETURNS
7221 ft. A F2921
BLACK FRIDAY
6241 ft. A F3063

SIR CEDRIC HARDWICKE
VINCENT PRICE
NAN GREY
BORIS KARLOFF
BELA LUGOSI
ANNE NAGEL

CAFE of the SEVEN SINNERS
7784 ft. A F3704
ZANZIBAR
6002 ft. A F3238

JOHN WAYNE
MARLENE DIETRICH
BRODRICK CRAWFORD
LOLA LANE
JAMES CRAIG
EDUARDO CIANNELLI

DAME NATURE'S GREATEST MIRACLE
THE BIRTH OF A BABY
6200 ft. F3436

THE GREAT PROMISE ★
4572 ft. U BR/E10519

ALL NEW PRINTS

★ BRITISH QUOTA

ALL NEW PRINTS

KINEMA

SO far in t
General
ing to of
ninety fi
ing the
On th
come fro
of Uni
Eagle-Li
ported f
laxed.
are not
schedule
wholly w
the Ran

Be
At the
which th
product
standard
office apr
ing direc
Woolf, a
gramme
sis on be
classic d
romance
subjects
to come
day are
fewer "I
year.
leaving
British s
their ow
Indeed,
cerned,
usually
nine su
doled fo

RENTERS' STOCKS OF FILMS FOR 1948

A Survey of Release Programmes

THERE will be fewer than 100 new films available during 1948. That is the grim situation facing the exhibitor unless the Import Duty controversy is satisfactorily determined.

Seventy-five per cent. of these pictures will be British, released for the most part by General Film Distributors, British Lion and Pathe. The total includes "A." and "B." features. Additionally there may be reckoned a large number of the new type Quota featurette.

By the end of the first quarter of the New Year, the current stock of new American subjects will have been practically exhausted and few of the major renters have cared to look forward beyond that period. These circumstances have affected the completeness of the following survey. Indeed, some companies—20th Century-Fox, Columbia, RKO-Radio, Pathe among them—have been unable to submit even the sketchiest outline of their future release plans. It may be assumed, however, that these firms will follow the example of M-G-M, Paramount, and others, and reissue a selection of their former top-grossers.

Meanwhile the smaller independent renting houses which have built up a lucrative and expanding business on reissues, have redoubled their efforts to acquire other subjects for re-presentation, as the present policy is euphemistically termed, and on the face of it have scheduled programmes of not inconsiderable box-office worth, which many are varying with new British subjects. It seems, however, that the time cannot be far distant when film vaults will have been finally scraped for anything showable. It is to be hoped that long before then product difficulties will be resolved and that normal conditions will have returned.

G.F.D.

Comedy and Colour Will Predominate in Strong British Line-Up

SO far as it is possible to predict in the present circumstances, General Film Distributors are hoping to offer a programme of nearly ninety first feature productions during the next twelve months.

On this figure, some forty will come from the Hollywood studios of Universal-International and Eagle-Lion only if the tax on imported footage is considerably relaxed. Details of these pictures are not included in the following schedule, which consequently deals wholly with the British product of the Rank organisation.

Best Sellers Starred

At the conclusion of a year in which their British and American product has set new all-time standards for quality and box-office appeal, G.F.D.'s joint managing directors, E. T. Carr and John Woolf, announce a combined programme which again lays emphasis on best sellers. There are some classic dramas and great historical romances, but the coming year's subjects tend much more strongly to comedy. Topical affairs of the day are well to the fore, with fewer "period" pictures than last year. There is, however, a good leavening of spectacle, with the British studios more than holding their own in the matter of colour. Indeed, so far as G.F.D. is concerned, 1948 promises to be unusually colourful. As plans stand, nine subjects are already scheduled for Technicolor production,

while Universal-International have another three.

From the British studios of the Organisation, G.F.D. will offer a selection of important productions representing the work of Britain's foremost stars, producers, directors and writers. These are listed in detail below.

On his part, J. H. Seidelman, President of Universal-International Pictures of America, has recently voiced his company's

determination not to allow the British tax difficulties to affect either the quality or quantity of the U.-I. studio's output for 1948.

World-famous stars such as Robert Montgomery, Ronald Colman, Douglas Fairbanks, jun., Joan Bennett, William Powell, Hedy Lamarr, Barry Fitzgerald and Michael Redgrave are all making their first pictures for U.-I., while further films will eventually be seen from Deanna Durbin,

Susan Hayward, Charles Boyer, Donald O'Connor, Abbott and Costello, Yvonne De Carlo, Maria Montez, Dick Haymes, Edmund O'Brien, Edward G. Robinson and a host of other popular favourites.

Comedy is well to the fore in this line-up, which includes three subjects from Deanna Durbin, including "Song of Norway," three by Abbott and Costello and two by Robert Montgomery, which he will direct and in which he will also star, Douglas Fairbanks, jun., will be seen as Charles II in the "Exile," and Ronald Colman is to make "A Double Life." These are a few of the outstanding productions due from U.-I. which has already twelve pictures completed.

Eagle-Lion's Plans

Robert Young's Eagle-Lion Hollywood studios are working on a programme of first-class feature pictures, four of which are completed and ready for release early next year. A further six are in production or planned.

The following are ready for screening:—"It's a Joke, Son," comedy, with Kenny Delmar starring. "Out of the Blue," from the famous novel by Vera Caspary, author of "Laura" and "Bedelia," with George Brent and Virginia Mayo. "Love from a Stranger," with Sylvia Sidney and John Hodiak. "The Adventures of Casanova," based on the classic book and starring Arturo de Cordova, Lucille Bremer, Turhan Bey and Noreen Nash.



Stewart Granger and Valerie Hobson in Cineguild's Technicolor production "BLANCHE FURY", which G.F.D. will distribute

G.F.D.**THIRTY-FIVE SUBJECTS OF HALLMARK QUALITY**

Title.	Stars.	Description.	Remarks.
Adam and Eveline	Stewart Granger, Jean Simmons.	...	A Two Cities picture.
Bad Lord Byron, The	Dennis Price	The Life of Lord Byron. ...	Now in production at Gainsborough.
Blanche Fury	Stewart Granger, Valerie Hobson.	Period romantic drama.	Technicolor (Cineguild).
Blue Lagoon, The	Jean Simmons, Noel Purcell.	H. de Vere Stacpoole's coral island classic.	Technicolor (Individual).
Blind Goddess, The	Eric Portman, Ann Crawford.	Adapted from the play by Sir Patrick Hastings.	A Gainsborough production.
Broken Journey	Phyllis Calvert, Margot Graham.	The story of the Dakota crash in the High Alps.	Gainsborough — directed by Ken Annakin.
Calendar, The	Greta Gynt, John McCallum.	Edgar Wallace's popular racing story.	Due for early release.
Christopher Columbus	Fredric March	Rafael Sabatini's famous book.	Technicolor. Sydney Box's biggest project.
Corridor of Mirrors	Eric Portman, Edana Romney.	Romantic drama set in London and Wales.	Ready for release.
Daybreak	Eric Portman, Ann Todd.	Triangle drama with unusual setting.	Sydney Box production—directed by Compton Bennett.
Double Pursuit	Jack Warner, John McCallum.	A comedy drama. ...	In production at Gainsborough.
Easy Money	Greta Gynt, Dennis Price.	Popular story about a football pool winner.	For early release by Gainsborough.
Esther Waters	Kathleen Ryan, Dirk Bogarde.	Picturisation of George Moore's classic tale.	A Wessex film now in production.
Eureka Stockade... ..	Chips Rafferty	A story of the Australian gold rush in the '70's.	In production in Australia.
Good-Time Girl	Jean Kent, Dennis Price.	From Arthur La Bern's novel "Night Darkens the Street."	A Sydney Box production for release this Spring.
Hamlet	Laurence Olivier, Eileen Herlie.	Screen presentation of Shakespeare's tragedy.	For release late Spring.
High Pavement	Hazel Court, Dermot Walsh.	From the novel by Emery Bonnet.	To be made by John Corfield and Harold Huth.
Journey Into Yesterday	Mai Zetterling	A story of different persons.	For Gainsborough production.
London Belongs to Me	Patricia Roc, Richard Attenborough.	Picturisation of the book by Norman Collins.	A Gilliat-Lauder production for release in the summer.
Mark of Cain	Eric Portman, Sally Gray.	Two Cities' adaptation of Joseph Shearings "Airing in a Closed Carriage."	Scheduled for release in January.
Miranda	Glynis Johns, Google Withers.	Comedy about a mermaid who comes to town.	Betty Box's third Gainsborough picture from Islington.
Mr. Perrin and Mr. Traill	David Farrar, Greta Gynt.	From Hugh Walpole's novel.	A Two Cities picture.
Oliver Twist	Robert Newton	From the studio which made "Great Expectations."	David Lean directs for early 1948 release.
One Night With You	Patricia Roc, Nino Martini.	Screen version of an Italian musical comedy.	A Two Cities production.
Once a Jolly Swagman	Dirk Bogarde	To be directed by Jack Lee.	A Wessex production.
Passionate Friends, The	Ann Todd	Adapted from the H. G. Wells's story by Eric Ambler.	In preparation by Cineguild.
Red Shoes, The	Anton Walbrook, Moira Shearer.	An original story featuring the ballet.	In Technicolor (Archers).
Saraband for Dead Lovers	Stewart Granger, Joan Greenwood.	Ealing Studios' production in Technicolor	In Technicolor (Ealing). For early 1948 release.
Scott of the Antarctic	John Mills, ...	Scott's tragic trip to the South Pole.	Now in production at Ealing in Technicolor.
Snowbound	Derek Bond, Robert Newton	Dramatic story of a group of people snowbound in the Alps.	Now in production at Gainsborough.
Snowgoose	Not yet cast	Paul Gallico's immortal story.	A Cineguild production in Technicolor.
So Long at the Fair	Jean Simmons	Jean Simmons's first featured role in Technicolor.	In preparation at Gainsborough.
Then and Now	George Sanders	From the novel by Somerset Maugham.	In production at Two Cities.
Trek	Jack Warner, Kathleen Harrison.	Adventure and thrills on an overland trip to South Africa.	A Gainsborough Picture.
Vice Versa... ..	Roger Livesey	Based on Edgar Anstey's comedy of topsy-turvydom.	Ready at Two Cities.

WARNER BROS.

New Top-Line Product Plus
Shrewdly Chosen Reissues

ASSURANCE that the quality of the pictures his company will present in 1948 will not suffer, whatever marketing conditions the year may bring, is given by Max Milder, managing director of Warner Bros.

"Jack L. Warner, at Burbank, is not going to be rushed into any quick-and-cheap production policy," Mr. Milder declares. "The new pictures we have here and those on the floor are all up in the top bracket, where our pictures have always been in the past. At this stage we inevitably plan to put reissues into our programme—but, in accordance with this production line of Jack L. Warner's, they have been carefully chosen not only with an eye to exhibitor-selling angles and timeliness, but also to maintain the prestige of Warners and the American industry."

Box-Office Stars

"The Unfaithful" is a good instance that conditions have not changed the Warner policy of providing top entertainment, top stars, and films which have something socially good to say. As for reissues, we have already shown "The Sea Hawk" and "The Sea Wolf," which have proved that the residual value in our pictures of a few seasons back is substantial.

First of the films which exhibitors will receive from Warners this year is "Possessed," the Joan Crawford-Van Heflin drama, which is still scoring heavily at the

Warner Theatre, Leicester Square. Raymond Massey is the third principal in "Possessed," which introduces a striking newcomer in Geraldine Brooks. General release date is January 12.

Two outstanding reissues are set for release on February 2—"Marked Woman" and "Dust Be My Destiny." The former has not only Bette Davis but also Humphrey Bogart at the head of its cast: a case where time has given increased star value to a picture which additionally has lost nothing of its original entertainment and production worth.

Career of an Underdog

"Dust Be My Destiny" powerfully follows the career of an underdog who cannot escape the ill-luck which saw him wrongfully imprisoned.

Coupled together for release on February 23 are the reissues of "Each Dawn I Die" and "Bad Men of Missouri," again evidencing the shrewdness and care with which Warner Bros. have chosen their revivals with an eye to current popular demand.

At present, it is planned that "Idol of Paris" shall be released on March 15. This major British production is the first to come from Maurice Ostrer's new company, Premier Productions. Heralded as another "Wicked Lady" in box-office potential and in entertain-

ment style, the picture revives all the colour of Offenbach's day in a story of romance and intrigue in the capitals of Europe. Michael Rennie is the male star of the film, which Leslie Arliss directed, while the principals also include Christine Norden, Andrew Osborn, Andrew Cruickshank, Patti Morgan and April Stride—among these being other newcomers whom Ostrer plans to make the nucleus of a new star roster.

"King's Row" Again

One of the most successful Warner Bros. pictures of the war years, "King's Row" (Ann Sheridan and Robert Cummings), is to be revived on April 5, in company with another top reissue, "Wild Bill Hickok."

"Anthony Adverse" will be released again on April 26. This famous adaptation of the novel by Hervey Allen which caused such a stir when it first appeared is a superbly mounted romance set in the days of the Napoleonic wars, with a cast of well-known names, headed by Fredric March, Olivia De Havilland, Donald Woods, Anita Louise, Edmund Gwenn and Claude Rains.

Post-War Readjustment

One of the most powerful of Warners' new pictures, "The Unfaithful," has been set for release on May 17. Trenchantly speaking out on the problems of post-war



Scheduled for release on January 2 is **POSSESSED**, starring Joan Crawford and Van Heflin

marital readjustment, this takes the form of a vivid drama in which Ann Sheridan, Lew Ayres and Zachary Scott star.

These are the Warner Bros. pictures so far set for 1948, listed on the assumption that there will be no change in the import tax situation which will allow of more new productions being brought into the country. At Burbank, meantime, production still proceeds apace, with top writers, producers and directors drawing on a roster which now includes over 25 stars, plus artistes engaged for special productions, and Danny Kaye, who is to make five pictures in seven years.

RELEASE DATES SET UNTIL MAY

Title.	Stars.	Description.	Remarks.
Possessed (New)	Joan Crawford, Van Heflin	Emotional drama of woman jilted by lover.	Gives star greater chances than "Mildred Pierce" (Rel. Jan. 12).
Marked Woman	Bette Davis, Humphrey Bogart.	Vivid gangster action underlines story of nightclub hostess and big shot.	Star value even greater than on original showing (Rel. Feb. 2).
Dust Be My Destiny	John Garfield, Priscilla Lane.	Gripping tale of underdog trailed by ill-fate.	Carefully chosen to be paired with "Marked Woman" (Rel. Feb. 2).
Each Dawn I Die	James Cagney, George Raft.	Racketeering melodrama in classic Warner tradition.	Again evidences care with which reissues chosen (Rel. Feb. 23).
Bad Men of Missouri	Dennis Morgan, Jane Wyman, Wayne Morris.	Banditry and heroism in post-Civil War days.	Has four-star cast with action the keynote (Rel. Feb. 23).
Idol of Paris (New)	Michael Rennie, Beryl Baxter.	Lavish, colourful "Wicked Lady" type romance set in Europe of Offenbach's day.	First film from Maurice Ostrer's Premier Productions, with new star (Rel. Mar. 15).
King's Row	Ann Sheridan, Robert Cummings, Ronald Reagan.	Classic of frustration and fiery emotion.	Reissue of one of biggest successes of war years (Rel. April 5).
Wild Bill Hickok	Constance Bennett, Bruce Cabot.	Guns, gambling, and galloping in story of famous frontier marshal.	Admirable partner for "King's Row" (Rel. April 5).
Anthony Adverse	Fredric March, Olivia de Havilland.	Famous adaptation of Hervey Allen novel.	Superbly mounted romance with gallery of well-known names (Rel. April 26).
The Unfaithful (New)	Ann Sheridan, Lew Ayres, Zachary Scott.	Tense drama of woman who kills attacker in self-defence, investigation uncovering story of marital infidelity.	One of most powerful of company's new pictures, trenchantly dealing with post-war marital readjustment (Rel. May 17).

PENDENNIS
PICTURES
CORPORATION
LIMITED

COMPLETED 1947

CALL OF THE BLOOD

FROM THE FAMOUS NOVEL BY
ROBERT HICHENS

featuring

KAY HAMMOND
JOHN CLEMENTS
JOHN JUSTIN

IN PREPARATION FOR 1948 PRODUCTION

RAFAEL SABATINI'S

SAGA

VENETIAN MASK

OMNIA FILMS LTD.
90 REGENT ST.
LONDON, W.1

**SALES
AGENCY**

TELEPHONE:
REGENT 5546

OFFICES IN
NEW YORK

PARIS

ROME

PARAMOUNT

Quantity Down, But Quality Up in Star-Studded List

RELEASES at present available from Paramount during 1948, although naturally limited in quantity, are of the highest quality as regards story, star and entertainment values. The following pictures are regarded by James B. Perkins, chairman-managing director, as the earnest of the outstanding product now being made in Hollywood.

Pictures scheduled include the Hal Wallis subject, "I Walk Alone"; the new Alan Ladd action vehicle, "Saigon"; the great new British production, "Daughter of Darkness"; the fifth of the celebrated "Road" comedies, "Road to Rio"; and the revised version of Ernest Hemingway's "For Whom the Bell Tolls."

Here are drama, spectacle, comedy, music and romance in lavish quantities, the films combining the talents of many of the most popular stars.

A Day in New York

The Hal Wallis picture is gripping melodrama staged against a background of New York after dark and covers the brief span of 24 hours in the lives of the five principal characters. Burt Lancaster, Elizabeth Scott, Kirk Douglas, Wendell Corey and Kristine Miller, each of whom, incidentally, were cast from Wallis' own roster of contract players.

As a man who spent 14 years in prison and returns to find his old friend and partner has double-crossed him, Burt Lancaster is at his hard-hitting best. Kirk Douglas' portrayal of a suave,

scheming nightclub "boss" reveals him as one of the screen's biggest discoveries.

"Saigon" teams Alan Ladd and Veronica Lake for the fifth time. It is a thrilling suspense-charged drama set in the Far East.

The supporting cast includes many notable personalities: Douglas Dick, Luther Adler and Luis van Rooten. Others in the company are Wally Cassell, Mikhail Rasumny, and Morris Carnovsky. "Saigon" was the first picture to be directed at Paramount by Leslie Fenton, who once played leading character rôles at the studio.

"Daughter of Darkness"

A paramount British release will be "Daughter of Darkness," the screen version of Max Catto's stage hit, "They Walk Alone." This Alliance production, directed by Lance Comfort and produced by Victor Hanbury, has a distinguished cast headed by Anne Crawford and Maxwell Reed and introduces Siobhan McKenna, a brilliant young Irish actress from the Abbey Theatre, who portrays the exacting rôle of Emmy Beaudine, the girl whose strange fascination spells disaster for the men who fall in love with her.

Anne Crawford plays Bess, farmer's daughter—a sensible, good-humoured young woman who, however, discovers in herself an intuitive revulsion to the servant girl, Emmy, who is so popular with the rest of the farm household.

The cast also includes Liam Redmond, Honor Blackman, Barry Morse, George Thorpe, Denis Gor-

don, Grant Tyler and David Greene. Highlights of this exciting story number spectacular fair-ground sequences and superb Irish country scenes. James A. Carter was executive producer.

Way back in 1939 Paramount teamed Bing Crosby, Bob Hope and Dorothy Lamour in a comedy called "Road to Singapore," which established laughter records all over the world and the series has been continued by popular demand. The trio's initial excursion has since been followed at intervals by jaunts to Zanzibar, Morocco and Utopia. Now the mirth and melody threesome hit the South American trail in the fifth and funniest of their travels with "Road to Rio."

"Crosby and Hope"

Norman Z. McLeod directed this lavishly produced comedy and surrounded the Crosby-Hope-Lamour team with such noted players as Gale Sondergaard, Frank Faylen, Joe Vitale, Nestor Paiva, Frank Puglia, George Meeker and the three Wiere Brothers. In addition, "Road to Rio" marked the movie debut of the famous Andrew Sisters with their recording partner, Bing Crosby. The harmonising sisters combine with Bing to sing a catchy number entitled "You Don't Have to Know the Language." This new comedy also marks the return of Jerry Colonna to the "Road" line-up for the first time since the original "Road."

The script, embellished by many wisecracks as shooting progressed, has resulted in what veteran ob-



Alan Ladd and Veronica Lake in *SAIGON*, a thrilling drama set in the Far East

servers believe to be not only the grandest "Road" picture of the series, but one of the best films ever to come from Paramount. As in previous "Road" vehicles, music for "Rio" was composed by Jimmie van Heusen and Johnny Burke.

Outstanding sequences are Bob Hope's hilarious impersonation of Carmen Miranda and his high-wire bicycling act, which results in the destruction of a carnival by fire.

An Established Success

The revised version of Ernest Hemingway's "For Whom the Bell Tolls," which played to exceptional business when shown in the West End recently is another of Paramount's releases. Gary Cooper, and Ingrid Bergman are starred in this Technicolor epic, directed by Sam Wood, with a supporting cast that includes Akim Tamiroff, Arturo de Cordova, Katina Paxinou, Joseph Calleia, Vladimir Sokoloff, Mikhail Rasumny, Victor Varconi and hosts of other noted artists.

ANOTHER IN THE POPULAR "ROAD" SERIES

Title.	Stars.	Description.	Remarks.
I Walk Alone	Burt Lancaster, ... Elizabeth Scott.	24-hours in New York after dark.	Hal Wallis production. Byron Haskin directed.
Saigon	Alan Ladd, ... Veronica Lake.	Exotic melodrama set in Indo-China.	Leslie Fenton's first picture for Paramount.
Daughter of Darkness	Anne Crawford, ... Maxwell Reed.	Story of a girl who exercises a fatal fascination upon her lovers.	Alliance production directed by Lance Comfort from the stage hit "They Walk Alone."
Road to Rio	Bing Crosby, ... Bob Hope, Dorothy Lamour.	Mirth and Melody in the fifth of the popular "Road" series.	Lavish comedy with outstanding cast values.
For Whom the Bell Tolls	Gary Cooper, ... Ingrid Bergman.	Revised version of the popular film of the Hemingway novel.	Directed by Sam Wood in Technicolor.

**Sunday
Dispatch**

LONDON: NORTHCLIFFE HOUSE
CENTRAL 8000
3 FREDERICK ST.
FOUNDED 1801
MANCHESTER: NORTHCLIFFE HOUSE
BLACKFRIARS 8800
EDINBURGH: 35721
JULY 20, 1947

A Book That Startled The World—

**A BOOK THAT EVERYONE KNOWS AND
TALKS ABOUT, AND WHICH SEVERAL
MILLION PEOPLE READ !**

**"FOREVER AMBER" WAS SUCH A
BOOK, "GONE WITH THE WIND" AND
"ALL QUIET ON THE WESTERN FRONT"
WERE OTHERS, AND ONE WHICH
MUST BE INCLUDED IN THAT CLASS
IS THE WORLD-FAMOUS
"NO ORCHIDS FOR MISS BLANDISH."**

**A NOVEL TOUGHER AND MORE SEN-
SATIONAL THAN ANY EVER WRITTEN
BEFORE !**

**PRE-SOLD TO MILLIONS OF READERS
WHO WILL CLAMOUR TO SEE IT !**

ONCE or twice in a generation someone writes a book that establishes a new standard in literature; a book that starts a new trend of fashion; a book that becomes a sensation; a book that everyone knows and talks about, and which several million people read.

"Forever Amber" was such a book. "Gone with the Wind" and "All Quiet on the Western Front" were others. And one which must certainly be included in that class is the world-famous "No Orchids for Miss Blandish."

Years since René Raymond, an assistant in a library in a London suburb, decided to write his first novel. He chose as a pen name "James"

and started to write a novel tougher and more sensational than any ever written before.

Huge Success

THAT book was "No Orchids for Miss Blandish," and it succeeded far beyond his wildest hopes. It brought him a fortune. It was translated into 12 languages. It was made into a stage play, which is still running. It is at present being

pre-sold to Millions of Readers who will clamour to see it ! And many of the 6,000 people of town don't know that

James

NO

WILL

SO

JAC

the ha

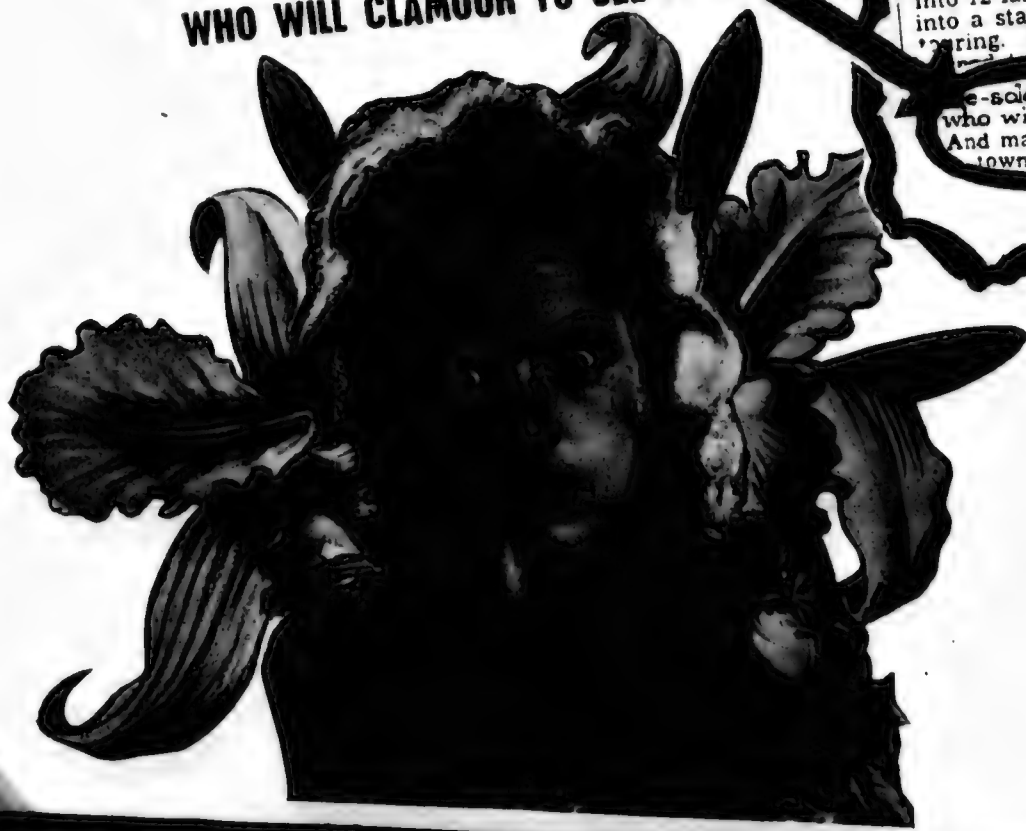
HU

two fi

LI

surpa

WA



NOW EVEN MORE **STARTLING** AS A
SENSATIONAL BRITISH PICTURE!

Hadley Chase's

ON BRING ORCHIDS TO YOUR BOX-OFFICE!

STARRING
K LA RUE as **SLIM**,
crazed sadistic killer!

H McDERMOTT as **FENNER**,
ed, tough and terrific!

EN TRAVERS as **MISS BLANDISH**,
ing her sensational stage success!

TER CRISHAM and **LESLIE BRADLEY**
CHARLES GOLDNER and **FRANCES MARSDEN**

MACDONALD PARKE
introducing

ZOE GAIL and **JACK DURANTE**

DISTRIBUTION
A Trade Mark of Renown!



RENOWN

Company's Biggest Ever Group of New Films and Reissues

THE tenth anniversary of Renown ushers in a year which caps the cumulative effort of James G. Minter, managing director, during preceding years and augurs even greater success in the future. With a completely new sales organisation, Mr. Minter declares that Renown is now geared for major distribution.

Indicative of this development is the presentation of Renown's first British super offering—the sensational film of J. Hadley Chase's novel "No Orchids for Miss Blandish."

This, the forerunner of an important schedule of British films, stars Jack La Rue, who was brought from U.S.A. to play Slim Grisson, with Linden Travers, Hugh McDermott, and the American variety star, Jack Durante, who gives a speciality performance.

Other featured players are Walter Crisham, Zoe Gail, Lilly Molnar, Percy Marmont, Irene Prador, MacDonald Parke, Gibb McLaughlin, Michael Balfour, Charles Goldner, Annette Simmons, Danny Green, Frances Marsden and Richard Nelson.

Music, which plays a highly important part in the film, is the work of George Melachrino, who has written two song numbers which should be hits; an "orchid" theme which runs through the picture, and a number of dance arrangements which the bands will soon be playing.

St. John L. Clowes directed and also wrote the screenplay. James A. Carter was executive producer at the Alliance Studios, Twickenham.

St. John L. Clowes is also associated with Mr. Minter in Renown Productions, which has acquired the film rights of "The Poltergeist," which is being released under the title of "Things Happen at Night."

Forming the strongest comedy

team that British studios have assembled for many a year, Gordon Harker, Alfred Drayton and Robertson Hare are co-starred in "Things Happen at Night." Featured with the three star comics are Olga Lindo, Wylie Watson, Joan Young, Gwyneth Vaughan, Beatrice Campbell, Eric Micklewood, Garry Marsh, George Bayden and Judith Warden, making a cast of principals fully able to provide what the present-day screen most needs—real, honest-to-goodness British comedy.

"Things Happen at Night" was directed by Francis Searle, who came into the film business by making advertising shorts in his spare time with a borrowed camera and who for the past ten years has been widely acclaimed for the brilliance of his documentaries.

Musical director and composer of the song, and the background and incidental music is George Melachrino, who also appears as himself in one sequence, preparing and singing a number, "The First of Forever," which is later sung by Marilyn Williams in a big cabaret scene.

Four other major subjects include "The Adventures of Casanova," which is in preparation; "Starlight Stone," the story of the diamond industry, with authentic exteriors in Britain, Holland and South Africa; "Chorus Girl," featuring Jacquelyn Dunbar, and "Marriage in Danger," dealing with the vital post-war problem of marriage and divorce.

There are also available a number of entertaining featurettes.

Value of Re-releases

Alongside this extensive programme of British productions, Renown, whose reputation has been largely built upon box-office re-releases, is offering no fewer than 30 specially picked American subjects. In booking any of these

films Mr. Minter contends that the exhibitor need not speculate on the possibility of losing money, because each one has already proved its worth at the box-office.

Reissues appeal to several distinct types of audience. There are those who wish to see again a favourite picture, others who have heard of it by repute and wish to see it on representation. Then there is the appeal to the new generation grown up during the war and also to the returned Servicemen who are anxious to see many of the pictures they missed during the war. Again, many fans wish to see the earlier work of the present-day stars.

These are some of the many factors which have been responsible for the increasing box-office popu-



Thrills abound in *THE DEVIL BAT*, starring Bela Lugosi with Susan Karen

larity of the reissue, which has proved of inestimable value to exhibitor and renter alike in avoiding a complete breakdown of the industry at a most critical time.



Jack La Rue with the gun in a scene from *HARD GUY* in which he co-stars with Mary Healy

BEST SELLER HEADS BRITISH LIST

Title.	Cast.	Directors.	Description.
No Orchids for Miss Blandish	Jack La Rue, Hugh McDermott, Linden Travers, Walter Crisham.	St. John L. Clowes	... James Hadley Chase's 500,000 cop best-seller.
Starlight Stone	Frank Hawkins, Derrick Sheldrof, Beth Ross.	Ronnie Pilgrim	... Fascinating story of diamonds and adventure.
Chorus Girl	Jacquelyn Dunbar	Randolph J. Tomson	... The difficulties of making the grade in the chorus.
Marriage in Danger	Special Cast	John Dacre	... Social drama of the pitfalls which endanger marital happiness.
Punch and Judy	F. Ratcliffe Holmes, Elsa Tee.	F. Ratcliffe Holmes	... The history of the Show.
Paris in the Spring	...	W. Digby Smith	... Entertaining documentary.
Eve Adrift	Eve Bendle, Bill Fryer	W. Digby Smith	... Houseboat holiday on Norfolk Broads.
Springtime at the Zoo	F. Ratcliffe Holmes, Honor Blake.	F. Ratcliffe Holmes	... Young animals at the Zoo.
Zoo Oddities	F. Ratcliffe Holmes, Honor Blake.	F. Ratcliffe Holmes	... Odd characteristics of animal life.
Jungle Babies	F. Ratcliffe Holmes, Elsa Tee.	F. Ratcliffe Holmes	... Young life at the Zoo.

For Details of American and French Releases, see page 113

FRONT RANK STARS IN RENOWN'S U.S. OFFERINGS

Title.	Cast.	Directors	Remarks.
Gangs Incorporated	Alan Ladd, Jack La Rue	Phil. Rosen	Gangland thriller.
City Without Men	Linda Darnell, Michael Duane.	Sidney Salkow	Prison town drama.
The Panther's Claw	Sydney Blackmer, Herbert Rawlinson.	William Beaudine	The man who haunts graveyards.
Devil Bat	Bela Lugosi, Susan Karen	Jean Yarbrough	"Chiller" melodrama.
Captain Fury	Brian Aherne, June Lang, Victor McLaglen.	Hal Roach Production	Adventure in Australian convict settlement.
Topper Takes a Trip	Roland Young, Constance Bennett.	Hal Roach Production	Comedy of man who is haunted by ghost of friend's wife.
A Chump at Oxford	Stan Laurel, Oliver Hardy	Hal Roach Production	Laurel and Hardy at Oxford.
There Goes My Heart	Virginia Bruce, Fredric March.	Hal Roach Production	Cinderella in reverse.
Fit for a King	Joe E. Brown, Helen Mack	Edward Sedgwick Production.	Comedy of a newspaperman who covers an assassination story in Ruritania.
Federal Fugitives	Neil Hamilton, Doris Day	William Beaudine	How the American F.B.I. safeguards the country.
Broadway Bigshot	Ralph Byrd, Virginia Vale	William Beaudine	Drama with prison background.
Hard Guy	Jack La Rue, Mary Healy	Elmer Clifton	Racket exposure.
Criminals Within	Eric Linden, Ann Doran	Joseph Lewis	Murder and comedy.
Desperate Cargo	Ralph Byrd, Carol Hughes	William Beaudine	An authentic thriller of the high seas.
Dangerous Lady	Neil Hamilton, June Storey	Bernard B. Ray	A detective's wife aids her husband.
Jungle Man	Buster Crabbe, Sheila Darcy.	Harry Fraser	A doctor's jungle fight against disease.
Jungle Siren	Ann Corio, Buster Crabbe	Sam Newfield	A native girl's sacrifice.
Miracle Kid	Tom Neal, Carol Hughes	William Beaudine	Faked fights exposed.
Gallant Lady	Rose Hobart, Sydney Blackmer.	William Beaudine	A woman who surrendered.
Too Many Women	Neil Hamilton, June Lang	Bernard B. Ray	Comedy of inheritance.
Girls Town	June Storey, Edith Fellowes	Victor Helperin	A drama of Hollywood.
Mr. Celebrity	Francis X. Bushman, Clara Kimball Young, Jim Jeffries.	William Beaudine	Ex-champions risk their all on a broken-down racehorse.
Men of San Quentin	J. Anthony Hughes, George Breakston.	William Beaudine	Inside story of San Quentin prison.
Inside the Law	Wallace Ford, Frank Sully	Hamilton McFadden	Comedy drama of confidence tricksters
Law of the Timber	Marjorie Reynolds, Monte Blue.	Bernard B. Ray	James Oliver Curwood's story of the lumber country.
Emergency Landing	Forrest Tucker, Carol Hughes.	William Beaudine	Test pilots and intrigue.

FRENCH.

The Immortal Bizet	_____	_____	Story of Bizet, with selections of his music.
Mecca Pilgrims	_____	_____	The journey to Mecca, and the first pictures taken within the Holy City.



The story of a doctor's jungle fight against disease is told in **JUNGLE MAN**, starring Buster Crabbe, Vince Barnett and Sheila Darcy



A scene from "**Captain Fury**" starring Brian Aherne, June Lang and Victor McLaglen. A Hal Roach production of adventure in an Australian convict settlement

BOX-OFFICE

JACK LA RUE
ALAN LADD
in the King Bros. Production
**GANGS
INCORPORATED**

RENOWN

LINDA DARNELL
in
CITY WITHOUT MEN
with GLENDA FARRELL
MICHAEL DUANE
EDGAR BUCHANAN

RENOWN

BELA LUGOSI
in
**THE
DEVIL BAT**
with SUZANNE KAAREN
DAVE O'BRIEN

RENOWN

FRANK HAWKINS
DERRICK SHELDROF
BETH ROSS
in
STARLIGHT STONE
A BRITISH PICTURE

RENOWN

THE MARCH
VIRGINIA BRUCE
in
**THERE GOES
MY HEART**
with PATSY KELLY

RENOWN

JACK LA RUE
MARY HEALY
in
**HARD
GUY**

RENOWN

CRABBE
ANN CORIO
in
**JUNGLE
SIREN**

RENOWN

NEIL HAMILTON
JUNE STOREY
in
**DANGEROUS
LADY**
with DOUGLAS FOWLEY
EVELYN BRENT

RENOWN

**FEDERAL
FUGITIVES**

featuring
NEIL HAMILTON & DORIS DAY

RENOWN

JOE E. BROWN
HELEN MACK • PAUL KELLY
in
**FIT FOR
A KING**

AN EDWARD SEDGWICK PRODUCTION

RENOWN

ERIC LINDEN ANN DOLAN
in
**CRIMINAL
WITHIN**

RENOWN

GEMS!

SIDNEY BLACKMER
in
**THE
PANTHER'S
CLAW**

also
HERBERT RAWLINSON
BYRON FOULGER

RENOWN

PAUL LUCAS
BRIAN AHERNE
VICTOR McLAGLEN
JUNE LANG
in
CAPTAIN FURY

RENOWN

ROLAND YOUNG
CONSTANCE BENNETT
BILLIE BURKE
in
**TOPPER TAKES
A TRIP**

RENOWN

STAN LAUREL
OLIVER HARDY
in
**A CHUMP AT
OXFORD**

RENOWN

JACQUELYN DUNBAR
in
**CHORUS
GIRL**

A BRITISH PICTURE

RENOWN

BUSTER CRABBE
VINCE BARNETT
in
**JUNGLE
MAN**

RENOWN

W. BUSHMAN
KIMBALL
YOUNG
JIM JEFFRIES
in
MR. CELEBRITY

RENOWN

JUNE STOREY
EDITH FELLOWS
KENNETH HOWELL
in
GIRLS' TOWN

RENOWN

RALPH BYRD
CAROL HUGHES
in
**DESPERATE
CARGO**

RENOWN

NEIL HAMILTON
JUNE LANG
in
**TOO
MANY WOMEN**

RENOWN

J. ANTHONY HUGHES
GEORGE BREAKSTON
ELEANOR STEWART
in
**MEN OF
SAN QUENTIN**

RENOWN

A. FRIED, Managing Director

FILM SALES

LIMITED

Selling Agents for

ARISTON FILMS LTD.



ELECTA FILMS LTD.



INSPIRATION FILMS LTD.



ASSOCIATED INDEPENDENT PRODUCERS
OF GREAT BRITAIN LTD.

191, WARDOUR STREET, LONDON, W.1

Tel.: GERRard 1464/5

Cables and Telegrams: GARANFREED LONDON

M-G-M

The Best of Past Successes to Bridge the Gap

IN NORMAL circumstances, the recent M-G-M intensive drive would have been reflected during 1948 at the British box-office. Unhappily, for reasons well known to every exhibitor the immediate future of much of the comprehensive programme awaiting release is indeterminate.

Releases presented during the past year have been practically completed, so that until the import duty problem is settled one way or another, Ted Hancock has prepared a very interesting list of some of the company's greatest films from which a selection of re-presentations will be made during the coming season. But whatever product is forthcoming, whether new or reissued, the exhibitor is assured by M-G-M that the result at the box-office will be highly gratifying. New films need to be good, but it is succinctly pointed out that good films need not be new. Both these facts, however, are said to be

amply demonstrated in the new M-G-M programme.

First Release

The initial M-G-M release in the New Year—it is dated January 12—is "Lost Angel," a re-presentation of one of the most popular box-office successes starring Margaret O'Brien.

"Lost Angel" is the tale of a six-year-old "adult," who is transformed back into a normal child by a newspaper reporter and his cabaret-singer sweetheart, alternately helped and hindered by a most amusing gangster. James Craig and Marsha Hunt are teamed in the romantic leads and Keenan Wynn presents a gem of comedy as the bewildered gangster.

A New Film

In "The Private Affairs of Bel Ami," which is the only new subject included in the current M-G-M release list, Producer David L.

Loew and Director Albert Lewin have, with meticulous attention to detail and atmosphere, re-created the cynical and pleasure-loving Paris of 1880 in their fascinating study of a thorough-paced and heartless scoundrel. Based on the world-famous novel, "Bel Ami," by that outstanding figure in 19th-century French literature, Guy de Maupassant, the film tells of the career of Georges Duroy, a suave heartbreaker who climbs to fame and fortune through his uncanny power over women, only to meet his death just when he seems to have attained his highest pinnacle.

The pivotal character of Duroy, the "Bel Ami," is in the extremely capable hands of George Sanders. As the women in his life, all of whom suffer in varying degree for their association with his overwhelming vanity and ambition, are Angela Lansbury, Ann Dvorak, Frances Dee, Susan Douglas, Marie Wilson and Katherine Emery, while others in the all-star cast in-

clude John Carradine, Hugo Haas, Albert Basserman, Richard Fraser and Warren William.

An unusual feature of "The Private Affairs of Bel Ami" is the appearance in Technicolor, of the Max Ernst painting, "The Temptation of St. Anthony," which was recently on view in London. It will be released on January 19.

The accompanying list affords details of the eight subjects already selected for release in the first quarter. Additional films may be extracted from a number of pictures now under consideration.

To Come

Among films completed is the long-awaited "Green Dolphin Street" (Lana Turner, Van Heflin and Richard Hart), which, based on the Elizabeth Gardge novel, signals Hollywood's return to pre-war spectacle. Then Margaret O'Brien appears in a Technicolor film dealing with backstage of ballet. Other colour subjects are "The Birds and the Bees," with Jeanette MacDonald, "Good News," with June Allyson, Frank Sinatra in "The Kissing Bandit"; although musicals figure prominently, drama is well represented; Greer Garson appears in "Desire Me," Wallace Beery in "Alias the Gentleman," and, of course, the first of the Enterprise productions, "Arch of Triumph," co-starring Ingrid Bergman and Charles Boyer. Twenty-nine re-presentations are being considered.

POPULAR STORIES AND STARS

Film.	Stars.	Description.	Remarks.
Lost Angel	Margaret O'Brien, James Craig, Marsha Hunt.	Story of a founding who is a child prodigy.	Release date January 12.
Private Affairs of Bel Ami	George Sanders, Angela Lansbury, Ann Dvorak, John Carradine.	Based on the de Maupassant story of Paris in the 'eighties.	Release date January 19.
Two Girls and a Sailor	Van Johnson, June Allyson, Gloria De Haven, Jose Iturbi.	Gay, heartwarming musical.	Music to suit all tastes. Release date January 26.
Rio Rita	Abbott and Costello	Streamlined version of famous musical comedy.	Lilting music and joyous romance. Release date February 9.
Big Store, The	Marx Bros.	Private detectives run riot in a department store.	A happy mélange of mirth. Release date February 23.
North-west Passage	Spencer Tracy, Robert Young.	A saga of exploration and heroism.	Tribute to an amazing journey. Release date March 22.
Lost in a Harem	Abbott and Costello	Intrigue and romance in the mystic East.	A musical romp. Release date not fixed.
Broadway Melody	Fred Astaire, Eleanor Powell, George Murphy.	Great dancing and a logical story.	An outstanding musical. Release date not fixed.
Mortal Storm, The	A further selection from the following and other films will be made Margaret Sullivan, James Stewart.	A family divided by political forces in pre-war Germany.	Based on Phyllis Bottome's best seller.
Ziegfeld Girl	Judy Garland, James Stewart.	All-star cast in outstanding musical.	Lavishness the keynote.
A Guy Named Joe	Spencer Tracy, Irene Dunn.	"Life after death" of fighting pilots.	Combines fantasy with realism.
San Francisco	Clark Gable, Spencer Tracy.	Drama with climatic thrill of the San Francisco earthquake.	New standard in thrill and spectacle.
The Philadelphia Story	Katharine Hepburn, Cary Grant.	Brilliant satirical comedy ...	Based on famous stage play.
Song of Russia	Robert Taylor, Susan Peters.	Russia before and after the Nazi invasion.	An authentic picture.
Unholy Partners	Ed. G. Robinson	Gangsterdom in the era of prosperity and prohibition.	A newspaper story.
Kathleen	Shirley Temple	Romance of a poor little rich girl.	A sincere film—humour and humanity.
Blackmail	Ed. G. Robinson	Story of a man unable to escape his past.	Stark drama.
Dr. Jekyll and Mr. Hyde	Spencer Tracy, Ingrid Bergman.	R. L. Stevenson's story of a doctor with a split personality.	Classic film of a classic story.

PREMIER DISTRIBUTORS LTD.

WISH ALL EXHIBITORS

The
Compliments of the Season

AND WILL

ANNOUNCE

THEIR 1948

PROGRAMME

SHORTLY.

REGENT 4724-5-6

PICCADILLY HOUSE,
JERMYN STREET,
LONDON, W.1.

BUTCHER'S

A Wide Variety of Subjects to Meet All Tastes

BUTCHER'S enters its forty-first year of existence with unimpaired vigour and a programme which caters for every requirement of screen entertainment. During the period under the guidance of F. W. Baker, the company has made over 300 successful productions.

The pictures that form the company's 1948 programme are drawn from many sources, including Hollywood, which is represented by six new Western dramas.

A B.B.C. Star

This year will witness another production based upon Francis Durbridge's B.B.C. play, "Paul Temple and the Canterbury Case," which is in production at Walton.

"Send for Paul Temple," the first of the series, produced and directed by John Argyle, has met with marked success overseas. It has been dubbed in French, Spanish and German, and wide distribution is assured.

More Song Hits

The outstanding success of pictures based upon universally popular songs has encouraged Mr. Baker to start production at an early date of yet another romantic drama linked to a song.

"The Hills of Donegal," produced and directed by John Argyle, is a very reliable box-office performer in Butcher's present programme. In addition to the appeal of the widely popular song, it provides a wealth of operatic entertainment with excerpts from "La Traviata," "The Bartered Bride" and "The Lily of Killarney," in which the renowned tenor, James Eatherington, is featured with Dinah Sheridan, Moore Marriott and John Bentley.

Prominent among the many

performers who owe their introduction to the screen to Mr. Baker is the Lancashire comedian Frank Randle, who has now been starred in six successful comedies. "When You Come Home," the latest of these, gives him a vehicle particularly designed to display his great powers as both a comedian and a character actor. Two other subjects featuring this and other outstanding box-office artists are to be re-presented. They are "Somewhere in Civvies" and "Demobbed," starring Norman Evans, Nat Jackley and Dan Young, fast moving comedies which have already given guarantee of sure-fire appeal.

To meet the demand for robust open-air drama against the romantic background of the Far West, Butcher's have a series of six new Western thrillers starring The Rangebusters. This talented team of hard-riding, lighthearted performers comprises Ray (Crash) Corrigan, John (Dusty) King, Max (Alibi) Terhune and Elmer.

Varied Entertainment

The balance of Butcher's programme shows a serious effort to cater for varied tastes.

"Youth in Sport," a G. Burger production, shows the champions of to-morrow learning how to play their part on the field, in the arena and in the ring. It ranges from backyard cricket to the riding stables.

"The Way of the World," produced by Bishu Sen, and "The Birth of a Film," produced and directed by Richard M. Grey, sheds light upon phases of screen entertainment which fans will welcome.

The Quiz craze finds its way to the screen in "Plenty Questions," in which Gerry Wilmot, as Professor Askit, puts a galaxy of screen and radio favourites

through the mill to extract information. This is a Federated presentation, as is also "Positively Negative," which provides further food to appease public appetite for knowledge. Federated are further presenting "Meandering in Manhattan," with Gerry Wilmot and an all-star cast of American radio and theatrical favourites.

How the police and Press relentlessly pursue the wrongdoer is shown in "The Hangman Waits." The dark secrets that lie behind the expensive façades of many beauty salons are revealed in "Spotlight on Glamour," and the all-important part played in human affairs by timber is demonstrated in "That Wood Do."

Overseas Market

Overseas exhibitors and exploiters of foreign rights are reminded that Butcher's have established a special export department.

All interested in markets outside Great Britain should send their inquiries to Butcher's Film Service, 175, Wardour Street, London, W.1, where they will receive the expert attention of a highly specialised export organisation.

MANCUNIAN HAS FOUR READY

Four pictures are set for release by Mancunian Film Corporation of which John G. Blakeley is managing director. They are—

"Cup Tie Honeymoon," featuring Sandy Powell, Dan Young, Betty Jumaal.

"Holidays With Pay," with Frank Randle and Tessie O'Shea.

"My Wife's Birthday."

"The Girl at the High School," with Tessie O'Shea and Max Harrison.



Dinah Sheridan cowers before a blow from John Bentley in *THE HILLS OF DONEGAL*, produced and directed by John Argyle



Frank Randle with Leslie Osmond in *WHEN YOU COME HOME*, a period back-stage musical comedy

DETECTIVE PAUL TEMPLE AGAIN

Film.	Stars.	Description.	Remarks.
Paul Temple and the Canterbury Case.	John Bentley, ... Dinah Sheridan, Margaretta Scott.	A new adventure of the detective Temple.	Based on Francis Durbridge's story.
Hills of Donegal, The ...	James Eatherington, Dinah Sheridan.	Music melodrama suggested by the popular ballad.	Colourful backgrounds to tuneful song.
When You Come Home ...	Frank Randle ...	Old-time theatrical hand outwits a couple of financial sharks.	Period back-stage musical comedy.
Somewhere in Civvies ...	Frank Randle, ... Suzette Tarri.	Adventures of an old soldier who gets his ticket by a trick.	Comedy with versatile characterisation.
Demobbed ...	Norman Evans, ... Nat Jackley ...	Hectic adventure of four ex-privates in civvy street.	Musical-comedy burlesque.

The American offerings comprising six Westerns featuring Ray Corrigan, and the Rangebusters are "Thunder River Feud," "Rock River Renegades," "Boot Hill Bandits," "Saddle Mountain Roundup," "Underground Rustlers," and "Tonto Basin Outlaws."

for 1948 SYNCH!

The DAILY FILM RENTER, September 1947, SAYS:—
"Cleverly matched English dialogue. Far above the average. Technically it is of a high order and suggests the possibility of a far wider field of exploitation."

The KINE WEEKLY, September 1947, SAYS:—
"The voices are expertly dubbed."

TO-DAY (PHOTOWORLD), March 1947, SAYS:—
"The days of clumsy dubbing are over. The Lingua Synchrona makes dubbing a science."

The BRITISH FILM INSTITUTE, January 1947, SAYS:—
"If dubbing is essential then the Lingua-Synchrona method here used is to commend it."

The London STAR, January 1947, SAYS:—
"The sound track skilfully fits the dialogue to the original lip of the characters."

1947, SAYS:—
"excellent... dubbing about perfect."



The "DE LANE LEA (Lingua Synchrona)" PROCESS
has been used in the U.K. and on the Continent in the Production
of Films for—

British Commonwealth Film Corporation
Byron Pictures Ltd.
Columbia Pictures
Crown Film Unit
Eagle-Lion Distributors Ltd.
Ministry of Information
The Admiralty
The Chinese Navy
National Savings Committee
R.K.O. Radio Pictures
United Artists Corporation
Selznick Organisation (France)
Wallace Productions Ltd.

The DE LANE LEA (LINGUA SYNCHRONE) PROCESS for the

POST SYNCHRONISATION of Recorded Dialogue,

Cuts Production Schedules and Production Costs.

Eliminates ALL "Retakes for Sound" on Location.

Economises on Sound Equipment and Stock.

Creates a latitude for Camera hitherto unknown.

Cuts Post-Synch Rehearsal of Lines by 75 per cent.

Eliminates necessity to concentrate on the Picture.

Eliminates the use of Earphones whilst Post-Synching.

Permits recording of complete sequences without breaks.

Saves wear and tear on Artists' Nerves.

Eliminates the use of Picture Loops.

Permits the use of any Sound Recording System.

It is the Ideal Process for Making Foreign Language Versions of English Tracks.

MODERN PRODUCTION CANNOT AFFORD TO IGNORE THIS PROCESS

In FEATURE — DOCUMENTARY — CARTOON
The DE LANE LEA (Lingua Synchrona) PROCESS
fulfils a definite function.

*As a Film Producer you cannot afford
to pass this up!*

Your LOCATION SOUND and your
POST SYNCHRONISING problems can
be solved with Minimum Delay and Cost
whilst assuring the Highest Quality in
SOUND and PERSPECTIVE.

*For the Production of Multiple Versions of English Tracks in
any Language, from Arabic to Zulu, without the necessity for
Post Editing, this Process is Unbeatable.*

INTER-STATE FILMS LTD.

Sole Licensors in the U.K. for DE LANE LEA Processes Ltd.

Head Office:
ABBAY 3515.

BYRON HOUSE,
7-9, ST. JAMES'S STREET,
LONDON, S.W.1.

Laboratories
GERRARD 8100

UNITED ARTISTS

Chaplin Film in One a Month Release Programme

SIX subjects have been set by United Artists for release during the early months of 1948. They include the Charles Chaplin film, "Monsieur Verdoux," a comedy of murder. The projection of such a theme and the blending of the three great elements—laughter, comedy and drama—which combine in the motion picture are of necessity, it is claimed, the work of one man. Chaplin himself, who conceived the idea and then carried it out, to the smallest final detail. Meticulously, each bit of action, dialogue, of sound, is interwoven so that the finished pro-

duct somehow emerges fascinating, delicate—and hysterically funny. Release date of "Monsieur Verdoux" is February 2, and at least one film a month will be put out during the first quarter of 1948. They are "Christmas Eve," with George Brent and Joan Blondell; "Personal Column," a Hunt Stromberg production, with George Sanders and Lucille Ball, and "Heaven Only Knows," a Seymour Nebengal production, with Robert Cummings, Brian Donlevy. Release dates and details are as follows:—



Charles Chaplin and Martha Raye in MONSIEUR VERDOUX, a comedy of murders which is to be released on February 2

POPULAR STAR VALUES

Film.	Cast.	Description.	Remarks.
Christmas Eve (A)	George Raft, George Brent, Joan Blondell, Ann Harding.	A wealthy recluse outwits three wily and exuberant adventurers.	Release January 5, 1948.
Personal Column (A)	George Sanders, Lucille Ball, Boris Karloff.	Romantic crime melodrama set in England.	Release February 9, 1948.
Heaven Only Knows (A)	Robert Cummings, Brian Donlevy, Marjorie Reynolds.	How a ruthless killer was enabled to find his soul.	Release March 8, 1948.
Monsieur Verdoux	Charles Chaplin, Martha Raye.	A comedy of errors and murders.	Provocative story of a modern blue-beard. Release Feb. 2
Just William's Luck	William Graham, Garry Marsh, Jane Welsh, Leslie Bradley.	Comedy melodrama telling how "William" uncovers a gang of fur thieves.	An Alliance production made at Southall. Val Guest directed.
The Brass Monkey	Carole Landis, Carroll Levis, Herbert Low.	Light murder mystery involving the famous radio show.	An Alliance production made at Twickenham by Thornton Freeland.

BRITISH FOUNDATION

TWO THRILLERS AND TRAVEL FEATURETTES

A PRELIMINARY list of 1948 releases by British Foundation Distributors comprises two British features and six featurettes, all of which count for feature and shorts quota respectively.

Title.	Cast.	Description.	Remarks.
Man with the Magnetic Eyes, The	Robert Bradfield, ...	Detection and Espionage thriller.	Romantic crime melodrama.
Man from Scotland Yard, The	Joan Carter. Franklyn Scott, ...	Country house theft and recovery of the loot.	Detective drama.
Precious Little	Muriel George. Commentary by Frank Phillips.	Origins and manufacture of perfume.	Informative survey.
Walcheren	Commentary by Frank Phillips.	Post-War survey of the reclamation work on a Dutch island.	Documentary featurette.
Texel	Commentary by Frank Phillips.	Scenes on an isolated Frisian bird sanctuary.	Trip to a little-known island.
On Which They Depend	Commentary by Frank Phillips.	Survey of Rotterdam and its famous river.	Instructive travelogue.
Coastline	Commentary by Frank Phillips.	A panorama of the British coasts.	On seafarers and their lives.
A Sailing We Will Go	Commentary by Frank Phillips.	Journey from the Thames to Madeira.	A happy-go-lucky itinerary.

In addition a number of shorts will be offered: "Soldier, Statesman, Mountaineer," Vignette of Field-Marshal Smuts; "Harbours of History," War-time activities of South African harbours; "Waiste of Time," Fashion through the Ages; "Skindeep," the romance of leather.



"SNOWEY" — DICK — "JOCK"

IT'S "Exclusive"

BOX-OFFICE TROUBLE?

SEND FOR

DICK BARTON!

The Directors of

THE FILM LIBRARY LIMITED

extend their greeting

to all friends in the Industry

and thank them for their co-operation

through the difficult years that have passed

and wish them Happiness and Prosperity

in the Coming Year.

S. T. DICKSON
L. J. BRIGGS

84, WARDOUR STREET, W.1

NICHOLAS BRODSZKY

COMPOSER

*Sends Greetings
to the Industry*

EROS

One-a-Week Stream of Features With Box-Office Recommendation

WITH 115 first-class features chosen from the best of eight years of Universal product and 20 carefully picked Rank-British productions of recent years, to say nothing of a host of lesser films, Eros is in the happy position of being able to meet most exhibitors' requirements.

"Not for us forecasts, prophecies and promises," declares Sid Hyams. "For 35 years we ran kinemas very successfully—not in forecasts, but in films. Now we run Eros—not in what may come along but on what we have now in hand in this country."

"We have these films, and since they may they are being made available at the release rate of one a week."

"In 1948 and 1949 we shall continue this one-a-week basis by issuing a list of 12 each quarter, starting early in January, 1948. There will be additions to our 'Quarterly Twelve,' e.g., such special subjects as 'Birth of a Baby' and the quota semi-documentary, 'Great Promise.'"

The Film's the Thing

Here are some of the productions for 1948 onwards:—

The New Year group—the third quarterly dozen which will probably include:—

"Cottage to Let" (British quota): John Mills, Alastair Sim, Michael Wilding. "Little Tough Guys in Society": Mary Boland, Edward Everett Horton, Mischa Auer. "I Stole a Million": George Raft, Claire Trevor. "Back Street": Charles Boyer, Margaret Sullivan. "Ghost of Frankenstein": Lon Chaney, Jun., Lionel Atwill, Bela Lugosi. "Mystery of Marie Roget." "The Sun Never

Sets": Douglas Fairbanks, Jun., Basil Rathbone.

"Argentine Nights": Andrew Sisters, Ritz Brothers. "If I Had My Way": Bing Crosby, Gloria Jean. "San Francisco Docks": Burgess Meredith, Irene Hervey, Barry Fitzgerald. "Flame of New Orleans": Marlene Dietrich, Bruce Cabot. "One Night in the Tropics": Allan Jones, Abbott and Costello.

British Winners

"Cottage to Let," exciting melodrama—the first 1948 British re-release—is being generally released, starting January 19, in London on the A.B.C. circuit.

It will be followed at quick intervals with British box-office winners like:—"Fanny By Gaslight": James Mason, Stewart Granger, Phyllis Calvert. "Madonna of the Seven Moons": Stewart Granger, Phyllis Calvert, Patricia Roc. "The Man in Grey": Margaret Lockwood, James Mason, Phyllis Calvert, Stewart Granger.

In response to exhibitor-demand, this third group has to include an "horrific" programme which is "Ghost of Frankenstein" (H) and Edgar Allan Poe's "Mystery of Marie Roget"; this bids fair to eclipse even the success of its two "horrific" predecessors ("Son of Frankenstein," "Mummy's Hand" and "Invisible Man Returns," "Black Friday"), which are doing records everywhere they play.

There is the redoubtable Bing himself singing happily in "If I Had My Way," and "San Francisco Docks," featuring Burgess Meredith (star of "Mine Own Executioner"), and dear, delightful Irish Barry Fitzgerald, who almost stole the picture from Bing

in "Going My Way." Another obvious box-office proposition is Marlene with all her old fire in "Flame of New Orleans," and it remains merely to mention "I Stole a Million" and "Back Street" to recall mouth-watering grosses.

This, it will be agreed, is a lively start for Eros' 1948 schedule.

The "follow-through" is claimed to be as good as, or even better. Here are some typical titles and stars.

Three of the British-Rank pictures, all of which count for full quota, have already been mentioned. Here are others:—

"A Place of One's Own": James Mason, Margaret Lockwood. "The Gentle Sex": Jean Gillie, Rosamund John, Lilli Palmer. "I'll Be Your Sweetheart": Margaret Lockwood, Michael Rennie. "Demi-Paradise": Laurence Olivier, Penelope Ward. "Love Song": Stewart Granger, Margaret Lockwood.

"The Lamp Still Burns": Stewart Granger, Rosamund John. "The Silver Fleet": Ralph Richardson, Googie Withers. "Canterbury Tale": Eric Portman, Sheila Sim, Dennis Price. "Jeannie": Michael Redgrave, Barbara Mullen. "They Met in the Dark": James Mason, Joyce Howard. "I Know Where I'm Going": Wendy Hiller, Roger Livesey.

More from Hollywood

Other American films for release in 1948—and which, with the British, constitute the Eros one-a-week policy include:—

"Hired Wife": Rosalind Russell, Brian Aherne. "Unfinished Business": Irene Dunne, Robert



Douglas Fairbanks, Jun., and Basil Rathbone in *THE SUN NEVER SETS*

Montgomery. "Appointment for Love": Charles Boyer, Margaret Sullivan.

A Hitchcock Picture

"Saboteur": Priscilla Lane, Robert Cummings. "Model Wife": Joan Blondell, Dick Powell. "When the Daltons Rode": Randolph Scott, Kay Francis. "Sin Town": Broderick Crawford, Constance Bennett. "Pittsburgh": Marlene Dietrich, John Wayne. "Shadow of a Doubt": Teresa Wright, Joseph Cotton.

Top Line Stars

"Next Time We Live": Margaret Sullivan, James Stewart. "Captive Wild Woman": John Carradine, Evelyn Ankers. "Flesh and Fantasy": Charles Boyer, Barbara Stanwyck, Edward G. Robinson. "Fired Wife": Diana Barrymore, Walter Abel. "The Nelson Touch": Randolph Scott, Ella Raines. "Crazy House": Olsen and Johnson.

A further choice of two Little Tough Guys features; four of the Sherlock Holmes series, with Basil Rathbone and Nigel Bruce; two Donald O'Connors; Abbott and Costello in "In the Navy," etc.



Stewart Granger, John Stuart and Phyllis Calvert in one of the most successful box-office films *MADONNA OF THE SEVEN MOONS*



Phyllis Calvert and James Mason in *FANNY BY GASLIGHT*, the film version of Sadleir's famous book of the same name

Exclusive Leads in the Small Producer-Distributor Field

"DICK BARTON" SERIES SCOOP

SINCE last year Exclusive has progressed to such an extent that James Carreras claims it is the leading small producer-distributor company in the country.

Although the company specialises in British product as the possessors of the Screen Guild distribution franchise, its American interest is fairly substantial. It has 12 of these subjects ready for shipment and consequently it is hoping that the tax problem may be resolved at an early date. If, however, the existing situation looks like being fairly permanent, plans are all set to extend in a big way the already successful British product of the firm.

Popular B.B.C. Series

Undoubtedly, one of Exclusive's outstanding pictures will be "Dick Barton, Special Agent," a 7,000-ft. subject, based on the popular broadcast series. The widespread interest in this film has impelled Exclusive to make three more "Dick Bartons" during 1948. The second is already on the floor and the others will go into production in June and October respectively. Incidentally, each picture will also be released as a four-episode serial with a special eye to the children's clubs.

Cast of Dick Barton.—Dick, Don Stannard; Jack, Jack Shaw; "Snowey," George Ford; Jean Hunter, Gillian Maude; Mrs. Horrock, Beatrice Kane; "Snub," Ivor Danvers; Doctor Caspar, Geoffrey Wincott; Schuler, Arthur Bush; Tony Firth, Alec Ross; Roscoe, Farnham Baxter; Regan, Morris Sweden; Gilpin, Ernest Borrow.

Credits.—Directed by Alfred Goulding; produced by Henry Halstead; story by Alan Stranks; continuity by Alfred Goulding; director of photography, Stanley Clinton.

Four other British pictures for 1948 comprise "Who Killed Van Loon?" "River Patrol," the first British picture in Radiant-colour, "Highland Story," and "What the Stars Foretell," 35 minutes of popu-

lar horoscope, featuring R. H. Naylor. Other subjects are in preparation.

Cast of "Who Killed Van Loon?"—Smith, Raymond Lovell; Oxhey, Robert Wyndham; Anna, Kay Bannerman.

Foreign Programme

Foreign films have, of course, been hit by the Import Duty. Exclusive holds the Screen Guild distributing contract which calls for 14 American pictures yearly. Four have already been released—"North-West Trail," "Wildfire," "God's Country" and "Flight to Nowhere." If the tax permits, 12 other top-liners will be available, including two in colour.

Two French films figure in the line-up, "Vengeance," already a box-office success, and "The Sorcerer," an expertly dubbed version of a notable subject.

A number of popular reissues is also being handled, including

Continued at foot of column 4

Selznick Releasing Arrangements

First production to follow Selznick's "Duel in the Sun" will be "The Paradine Case," directed by Alfred Hitchcock, a screen version of Robert Hichens' famous novel. Ann Todd is starred with Gregory Peck, Charles Laughton and Ethel Barrymore.

In the final stages of production is "Portrait of Jennie," with Jennifer Jones and Joseph Cotten. Jennifer will also be seen in "Romeo and Juliet" and in "Tess of the D'Urbervilles."

Selznick releasing organisation will also handle product of other producers, such as "Mr. Blandings Builds His Dream House" and later, some of Mark Hellinger's pictures, the first being "Knock on Any Door."



Laraine Day and Joel McCrea in Alfred Hitchcock's FOREIGN CORRESPONDENT. Supporting the stars is Herbert Marshall (International)

International Renters Offers Wide Variety of Subjects

BRAND NEW COPIES ASSURED

THE keynotes of the programme set for release in 1948 by International Film Renters are variety in the selection of outstanding films and popular star attraction. The quality of the product and its previous box-office performance are claimed to justify the inclusion of practically every film in the current schedule of this progressive organisation.

Brand new copies and new publicity accessories will be supplied, and the many customers of the organisation are assured of the continuance of its long-established co-operative sales and service policy.

Box-office Reissue

One of the leading productions to be re-presented is Hitchcock's "Foreign Correspondent," which was enthusiastically welcomed on its first appearance in 1940. Joel McCrea, Laraine Day, Herbert Marshall and George Sanders are the leads. One of the biggest comedy hits of 1942 was "To Be or Not To Be," directed and produced by Ernst Lubitsch and presented by Sir Alexander Korda. Jack Benny and Carole Lombard are starred.

The first of two pictures directed by John Ford, "Stage Coach," regarded as the pattern for all outdoor entertainment films, stars Claire Trevor, John Wayne and Thomas Mitchell; the other is "The Long Voyage Home," the much-praised maritime drama featuring Thomas Mitchell, Wilfrid Lawson, John Wayne, Barry Fitzgerald and Ian Hunter.

A Boyer Comedy

A gay comedy-drama is promised in Walter Wanger's production, "History is Made at Night," with Jean Arthur, Charles Boyer and Leo Carrillo. Another welcome comedy is "Young and Willing,"

with Eddie Bracken and Susan Hayward.

Strong meat is represented in the programme by "Silver Queen" with George Brent, Priscilla Lane, Lynn Overman and Bruce Cabot and Hal Roach's "Man and Mate." This famous animal film is believed to be a unique entertainment. Main features are fighting of pre-historic animals, reaction of human beings and spectacular volcanic eruptions. Another Wanger subject, "I Love My Love Again," stars Joan Bennett and Henry Fonda.

Selected supporting features, series of "Hopalong Cassidy" westerns and fifty-two two-reel shorts, complete the American offerings.

British Offering

Among the British production which International will re-release are three Charles Laughton pictures whose previous box-office performance is an excellent augury for subsequent performance. "The Inn," which was recently set by the B.B.C., is the first Mayflower product to be re-released. Others are "St. Martin's Lane" which Vivien Leigh also stars in "The Vessel of Wrath," with Lauchester.

Exclusive Offerings

Continued from column 2
James Mason in "I Met a Stranger," Constance Bennett, Cary Grant in "Topper," and Hardy in "Blockheads." "Way Out West," ten "Hopalong Cassidy," etc.

Trade shows will be held in exclusive's own modern-equipped theatre at Hammer House. Executives of this progressive organisation are Will Hammer, chairman, E. Carreras, managing director, Tony Hinds, production director and James Carreras, general executive supervisor.



George Ford as 'Snowey,' Don Stannard as 'Dick' and Jack Shaw as 'Jack' play the leads in Exclusive's DICK BARTON, SPECIAL AGENT, a full length feature based on the popular B.B.C. series

"You know, the film I'd most like to see all over again is Cronin's **THE GREEN YEARS!**"

"My favourite is **ADVENTURES OF HUCKLEBERRY FINN** —it's Mickey Rooney's best!"

"My dear—just wait till you see Clark Gable and Lana Turner in **HONKY TONK!**"



THE PICTURES THEY TALK ABOUT ARE ON M-G-M 16MM.!

For full details about the great features and shorts now available for theatrical and institutional situations . . . in fact, wherever 16-millimetre film can be exhibited . . . apply:

METRO-GOLDWYN-MAYER PICTURES, 16mm. DEPARTMENT,
19, TOWER STREET, LONDON, W.C.2 • Telephone (this Dept. only): SLOane 0746

For your better
SCREEN ENTERTAINMENT

The
**HOUSEKEEPERS
DAUGHTER**

JOAN BENNETT · ADOLPHE MENJOU



**FOREIGN
CORRESPONDENT**



**WINTER
CARNIVAL**

ANN SHERIDAN
RICHARD CARLSON



3 Superb
single reels for
the sales counter

*The ROYAL CIRCUS COMES. The MAGIC of
WEDDING TO TOWN PHOTOGRAPHY*

Send 7/6, which we refund on your first booking, for
loose-leaf catalogue, illustrating in colour
our complete list of titles.

**Captain
Caution**

VICTOR
MATURE
LOUISE PLATT



**STAGE
DOOR
CANTEEN**

**TRADE
WIND**

JOAN
FREDRIC
RALPH BELLAMY
ANN SOTHERN



Straight Off the Reel

DDS are that repercussions from two major happenings over the past three weeks will vibrate through the entire film industry like a pre-war jalousie—be everywhere. And they'll certainly spell trouble to those who can't "recognise" them.

The two events to which I refer are, in chronological order, the premiere of a 16-mm. colour film in the heart of London's West-End theatre district and the attempt by a number of West Country showmen to make a concerted bid for a sub-standard protective organisation. Both possess far-reaching possibilities.

FIRST of all, the premiere. As certain Trade papers stated, it was a 16-mm. Kodachrome record of the Royal Wedding, put on at the Cameo News Theatre, Charing Cross Road, W.C.2, several days before the general run of the 35-mm. rival. That those papers *didn't* say that it was made by Victor S. Percy in conjunction with H. Hollyman, of Kine-Technic Services, and taken by eight cameramen.

It's an excellent example of enterprise. Don't get me wrong. I'm not saying this is the "best ever" film. It isn't—unfortunately it has many, many faults—but it does point the way for developments in 16-mm. news coverage. Apart from its speedy delivery, the film contains a number of camera angles which improve upon the black-and-white newsreels.

ANY criticism here, however constructive, could not alter the fact that it was well received at the Cameo. I had to break through deep queues to have a chat with manageress Brent, who told me that packed houses were the order for each screening. And in the projection room, A. F. Dewey, of British Films—who installed the equipment—told me he hadn't met a man with the sound-on-disc film for his 16-mm. Ampro projector. With a Strong Junior arc, over the, then, 90 showings. It was a very satisfied Basil Clavering who spoke to me later on the telephone. And he had every reason to be. No wonder he's planning to put 16-mm. in all his London and provincial news theatres.

NO sum up on this venture. It is not going to put the 35-mm. newsreels out of business. But it does give a pointer as to what could be accomplished with all-scale co-operation between the two gauges.

Projection over a 67 ft. throw, using a 2 in. lens and a 45 amp. arc was undoubtedly good. Victor Percy told me that through the special service put on by Kodak, the film was, in fact, ready by the following Tuesday. Don't you

Dual-Gauge News Coverage May Develop: Is it "The Thing" this Time for a Sub-Standard Protective Society? Print Pirate Aids Charity

agree that with these important factors behind the first "experiment," dual 35-mm. and 16-mm. presentation has a future?

WISE men, these Wiltshire lads. "Der Tag" for their meeting to probe the possibilities of forming a 16-mm. society was December 4—a place 18 miles from Bristol was chosen. This was a clever move.

As most 16-mm. developments must, for obvious reasons, remain in out-of-town situations for the present, it was an excellent piece of strategy to hold a "sounding" meeting in the heart of a sub-standard stronghold. Maybe if, for instance, London had been chosen, the project would have been doomed to failure before it started.

To elaborate on this, I can think of nothing better than to quote a colleague: "Holding a 16-mm. convention in London, would be the same as putting on an amateur show in the West End," he said.

EARLY press arrangements, due to the extra size of this Christmas number, prevent any comment on the proceedings. All I can add is that several influential mobile showmen of the West are connected with the move—Harold Smith and G. James, of Weekly Cinemas, for instance.

Until next month, when we can examine steps taken, we can do no more than wish the project every success. It deserves it.

INTERESTING chat with Arthur Stampa, education liaison officer for G.-B. Instructional, a week or so ago. He was recalling how, in pre-war days, he was greeted by local education authorities as a man who'd come to mend the wireless set when he approached them on visual-aids matters. Now, on his regular trips around the country, educationalists welcome him as a colleague who can help them in all problems connected with the science.

It's certainly encouraging to hear of this reversal of attitude. It means that many of the "doubters" of the value of the

film as a teaching method are beginning to see the light—let's hope it's the projector's light.

WHISPERINGS all over town that two more major renting houses are on the threshold of 16-mm. distribution. It's not unreasonable to assume that, faced with a reduction in screen-time due to the Hollywood ban on new product for this country, they are hastening steps to invade the once-ridiculed sub-standard field.

Let's hope the plans materialise—we can do with the films.

WHILE on the subject of whisperings, I hear that experiments are going ahead favourably on a new 16-mm. sound track. We've heard a lot about "hush hush" moves in this direction in the past, but my contact informs me that this is the "thing."

All sorts of fantastic claims are made for it, principal being that it's just as good as—and in some cases, better than—a 35-mm. counterpart. Well, we'll see.

THERE'S a change coming over the National Committee for Visual Aids—it's getting more publicity-minded. In front of me is a copy of a letter it has sent to local authorities calling for co-operation in the setting up of teachers' film groups.

When the committee started operating a little over a year ago it was a tough job getting news of its decisions and activities. I remarked on this pointless "iron curtain" attitude more than once. It's better all the way round that this has now, apparently, been lifted.

REPORTS from all over the country and from every branch of sub-standard activity speak of bumper business. Mobile shows have long lists of bookings; film libraries are being swamped with hire orders and equipment dealers are wondering where to get the machines to meet demands.

Two points the good showman will watch in this spurt—ensure that audiences are not let down,

and see that they get their money's worth. Business booms have a nasty habit of swinging the other way all too suddenly.

HOW many times have we heard that remark, "When 16-mm. presentation becomes as good as 35-mm. it may get somewhere"? A recent experience of a certain person, prompts me to think a little advice on the same lines, but reversed, wouldn't do a number of our suburban kinemas any harm.

This certain person went to a local 35-mm. house. The sound went off and stayed off. An usherette (half asleep) was contacted and the laborious procedure for getting the sound restored was started. It did come back after well over ten minutes. I can vouch for the story—the certain person was my wife.

NOBLE gesture by Walt Disney's Mickey Mouse. It has sent a cheque for ten guineas—representing payment recovered from a 16-mm. dealer who had been selling "pirate" prints of duped Disney pictures—to the Cinematograph Trade Benevolent Fund.

This pirate print racket is a scourge to the 16-mm. industry. We're all glad to hear of these "fly" boys capture—particularly when catches help a worthy charity.

AND now a few words about ourselves. Due to the size of this Christmas "special," we have been compelled to leave out a number of regular features. These will be restored next month, along with a number of new attractions.

Incidentally, the "Bright Ideas" competition is going very well. The office has been flooded with worth-while suggestions. Don't give up if your "Bright Idea" has not been published. It will be considered every month. If you haven't entered yet, and want to know how, you'll find full particulars on page 169.

THIS month's story is told by W. E. "Bill" Jackson—chief designer and engineer of Jacksons Cine Equipments—in flashback. As it recalls the pioneer days of road shows, it will appeal to the modern mobile exhibitor.

The year was 1903. Bill was an eager young operator with Ruffells. One night he arrived at an evening dress banquet to put on a show for an audience of Freemasons. Set up his gear in an adjoining room and waited... and waited... and waited. Still no audience, so he asked the M.C. when he was breaking the speeches for the show. "What show?" queried the M.C. "The pictures of course," replied Bill. "But, my dear fellow," he was told, "this is an annual dinner for the blind."

Bill was a week early in his itinerary.

SUB-STANDARD FILM

Supplement to
KINEMATOGRAPH WEEKLY

93, LONG ACRE, LONDON, W.C.2
Telephone: TEMPLE BAR 2468

JOINT EDITORS: A. L. CARTER : CONNERY CHAPPELL
ASSISTANT EDITOR: HARRY WHITE



CANADA

SUB-STANDARD INDUSTRY



Two leading personalities in Canada's sub-standard industry. Col. John A. Cooper (left), chairman of the 16-mm. Motion Picture Distributors' Association and B. E. Norrish, chief of Associated Screen News, one of the Dominion's principal producing organisations

EDUCATION

Films Are Becoming Foremost Teaching Medium Throughout the Dominion

Says the Hon. WOODROW S. LLOYD, Minister of Education, Province of Saskatchewan

THE 16-mm. film is fast proving to be one of the best teaching methods in Canada. In Saskatchewan it is part of our audio-visual aids programme, and we find, when used constructively, it is an excellent means for enriching our students in educational knowledge and experiences.

The Saskatchewan Film Board, in conjunction with the Department of Education, developed our system of providing audio-visual teaching aids to a vast number of schools. With the institution of the Larger School Unit of administration, a special feature is the audio-visual teacher, who, carrying films, 16-mm. sound equipment and power generator in his car, visits all the schools in the unit on a regular schedule. Twelve men are operating at present, and we find that it is paying dividends. The audio-visual teacher, chosen for his ability to teach effectively with audio-visual aids and to assist the local teacher through this medium, has been instrumental in solving problems often difficult as a result of lack of equipment.

Our film commissioner, Fred Holliday, and audio-visual teachers, together with the superintendent of schools of the area, collaborate at the start of the school year on the choice of teaching films which are distributed and acquired from the provincial library which houses over 2,000 16-mm. sound films. Conferences are held during the school year to assist in maintaining a high standard of efficiency. The technique employed by the audio-visual teacher permits the visual aids to be properly integrated with the teaching programme. He introduces the subject-matter of the film to the class, presents the film, and conducts certain 'follow-up' procedures, sufficiently adequate to enable the local teacher to maintain the continuity of the programme until the mobile unit's next visit.

Many rural schools are using film-strip projectors to assist in maintaining this continuity between the visits of the audio-visual teacher. In addition to the work carried on in the units in this manner, some 300 schools own their own projectors and receive regularly teaching films from the library. The majority of school bookings are made either a term or a year in advance, thus simplifying problems of distribution. The selection of classroom teaching films for the provincial library is made by an educational committee representative of all teaching grades and types of schools.

This year a course was held at the University of Saskatchewan, in audio-visual teaching methods. A longer and more intensive course is planned for 1948, with a resulting expansion in the audio-visual programme. The proper utilisation of films is stressed at all times.

During the past year special work undertaken included an audio-visual programme necessitating the carrying of teacher, films and equipment by plane to schools in the far northern areas of Saskatchewan. Films were specially selected in health, social welfare, and social studies, for the benefit of the Indian population.

The sub-standard movement is gaining ground in the Dominions. How far it has progressed in the different fields of presentation, is revealed in

COMMERCIAL

AGENCIES' ASSOCIATION REGULATES ITS OWN AFFAIRS

PROPRIETORS of 35-mm. licensed commercial kinemas in Canada have reached the point where they have conceded 16-mm. operators, so-called, have come to stay. "We were in the same position 25 years ago," declared a veteran kinema owner describing to SUB-STANDARD FILM's correspondent how the film entertainment "encroached upon" the stage and variety theatres after the first World War in much the same manner as the 16-mm. organs are invading the 35-mm. field in this post-war period. "You know how we gained ground so what are we going to do about 16-mm. competition?" he asked.

There is an "understanding" in the Canadian film industry that 16-mm. court parts of British or Hollywood theatre features cannot be shown within 12 miles of a licensed theatre. But there are breaches of the rule.

The sub-standard film agencies, including important enterprises, have banded together in the 16-mm. Motion Picture Distributors' Association of Canada, with headquarters at 4, Dundas Street East, Toronto. To cement their mutual interests, members appoint Col. John A. Cooper, of Toronto, as the Association's permanent chairman.

The president of the 16-mm. Association, William Redpath, of Toronto, originally a projectionist in the dim past and, for years, an official of General Films, Toronto, Regina. The organisation is not in open conflict with the film-exchange companies of big film studios, but it does do a job of regulating its own affairs.

Comparable with Big Centres

In his official report, O. J. Silverthorn, chairman of the Censorship Board, showed that nine licences had been issued to 16-mm. film exchanges and 16 to 35-mm. distributors in Ontario. With regard to the narrow-gauge films, he pointed out that they continued to serve a large population where the 35-mm. theatre is not practical. Itinerant operators in this field were more numerous than any time in the Board's history. He observed that the 16-mm. films and equipment now used provided entertainment comparable with that seen in large amusement centres.

Outstanding in the production field is Associated Screen News, of which the president and general manager is B. E. Norrish.

That recognised kinemas of large cities foresee the increased importance of 16-mm. films is shown at the Elgin Theatre, Ottawa, Ontario. This 10-year-old unit, 20th Century Theatres, an affiliate of Famous Players Canadian Corp., has completed erection of an "annex" to the original structure. The adjacent theatre, to seat 1,000 persons, will have 16-mm. projection equipment as a permanent installation in addition to the 35-mm. machines.

The narrow-gauge films are finding continued acceptance in ever-widening fields and it is recognised that they have come to stay.

R GOES EMPIRE BUILDING

Special symposium compiled from personal messages by ministers of education and on-the-spot reviews from Sub-Standard Film's "correspondents"



SOUTH AFRICA

COMMERCIAL

ALL-IN COMPETITION IS THE ONLY ANSWER

As opposed to the big strides made in the educational and instructional fields with 16-mm., the sub-standard movement has been very slow in invading the entertainment industry, writes SUB-STANDARD Film's South African correspondent. One of the biggest brakes on initial development was a shortage of entertainment films due to the policy followed by the majority of the major film-producing companies in not issuing their films in 16-mm. versions.

South Africa is a large country with a small population and three-quarters of the entire population is split up in the main towns. The small villages, spread throughout the length and breadth of the country, have insufficient population to warrant a regular kinema performance—even once a month. Many attempts have been made in recent years to create a chain of 16-mm. mobile situations where no cinema existed, but in almost every instance these efforts have failed. The answer is simple. To create a kinema, whether it be 8-mm. or 16-mm., it is essential to have an audience, and where no audience can be found, no kinema can exist.

Financial Return Doubtful

It has been found, in practice, that even the small expense of setting up a 16-mm. projector cannot produce a financial return in those places. It seems very much as though any development of the film habit in this country will be on 35-mm., and it is doubtful whether sufficient revenue will ever be obtained with 16-mm. to warrant the distributors bearing the heavy cost of duty in bringing out 16-mm. prints for entertainment purposes.

A factor which must be taken into consideration in discussing 16-mm. in South Africa is the growing enthusiasm amongst local amateurs. As an example, the Cape Town Photographic Society's Cine Club has over 50 camera-owning members, besides the rapidly growing number of people who own projectors, sound and silent. Seven well-known British and American makes are available in South Africa, and the companies specialising in film libraries are supplying a steady demand. A full evening's programme can be rented for as little as £3 3s., so the habit of organising film evenings at home is a growing one.

Churches, too, are beginning to take cognisance of the benefits of the judicious use of 16-mm.

From this brief survey of the 16-mm. film in South Africa emerges two facts. First, although such a firm footing has been established in the field of visual education, there are still possibilities of further expansion and development. Secondly, its scope in the entertainment world is limited, because the outlet in this country does not seem to exist, unless, of course, the distributors decide to permit 16-mm. films to be handled competitively with 35-mm. exhibitors anywhere and everywhere—which does not seem to be the policy which the distributors in this country are pursuing.



Visual-aided education is making big strides in South Africa. Here, a class at Camps Bay Primary School, Cape Town, is studying a 16-mm. film lesson supplied by the Union's Educational Film Service which controls a library of 13,000 films

EDUCATION

Visual Aids Service is on the Threshold of Biggest Expansion in History

Predicts H. S. VAN DER WALT, Acting Secretary for Education

LIKE most countries with a progressive educational outlook, South Africa has for a long time been aware of the immense potentiality of the 16-mm. film as an aid to enlightened teaching.

Back in 1936, the Union Education Department started a small film library. Since its inception this branch has experienced an ever-increasing expansion and development. To-day, in all probability, it stands on the threshold of the greatest expansion in its history.

The Film Services branch at present incorporates a Film Library with a section for film methodology, and one for the production of films.

This library has an approximate circulation of 50,000 films per annum among its thousand members, comprising schools, colleges, universities, churches, hospitals, clinics, State Departments and cultural societies. The 13,000 films in the library cover colour as well as black-and-white subjects; some are silent, and others have been provided with commentaries in English and Afrikaans. Already some eighty different subjects are listed in the catalogue which contains, *inter alia*, lists of films on art, arts and crafts, music, religion, languages, history, geography, astronomy, chemistry, biology, agriculture and animal husbandry, geology, psychology, vocational guidance and social science. In addition, the library circulates strip films on a variety of subjects, as well as recorded music and manuals for the guidance of teachers.

Attached to the library is a well-equipped auditorium, where films are subjected to the scrutiny of experts before being acquired for circulation among members. There are also sections for rewinding, checking, repairing, receiving and distributing films, and for servicing projectors.

Towards the latter half of 1946, Film Services acquired its own production branch. This section is suitably equipped for making motion pictures in monochrome and colour, for reduction printing and for developing and applying sound tracks to films. Many films have been produced, but a vast field lies ahead.

In order to train those interested in the use of this educational device, Film Services offers practical training courses in the technical and educational use of motion-picture material and other visual aids. These courses are held in all the provinces of the Union of South Africa.

Much ground has been covered in the past, but no more than a few of our educationalists have realised the film's potentialities. As the film comes to be accepted in teaching, all training colleges will, in future, find it necessary to provide instruction in the use of films. Once training is given in the correct use of this dynamic and powerful teaching aid, the diversity of its fruitful use can hardly be foreseen.



NEW ZEALAND

COMMERCIAL

FLOOD OF APPLICANTS FOR 16-mm. SHOW LICENCES

ALTHOUGH small compared with sub-standard activities in some countries, New Zealand's 16-mm. entertainment industry holds promise of big development in the near future, cables our special correspondent.

Warners is the only major company in the narrow-gauge renting field at present, but it is expected that M-G-M will make an early invasion of the Dominion territory.

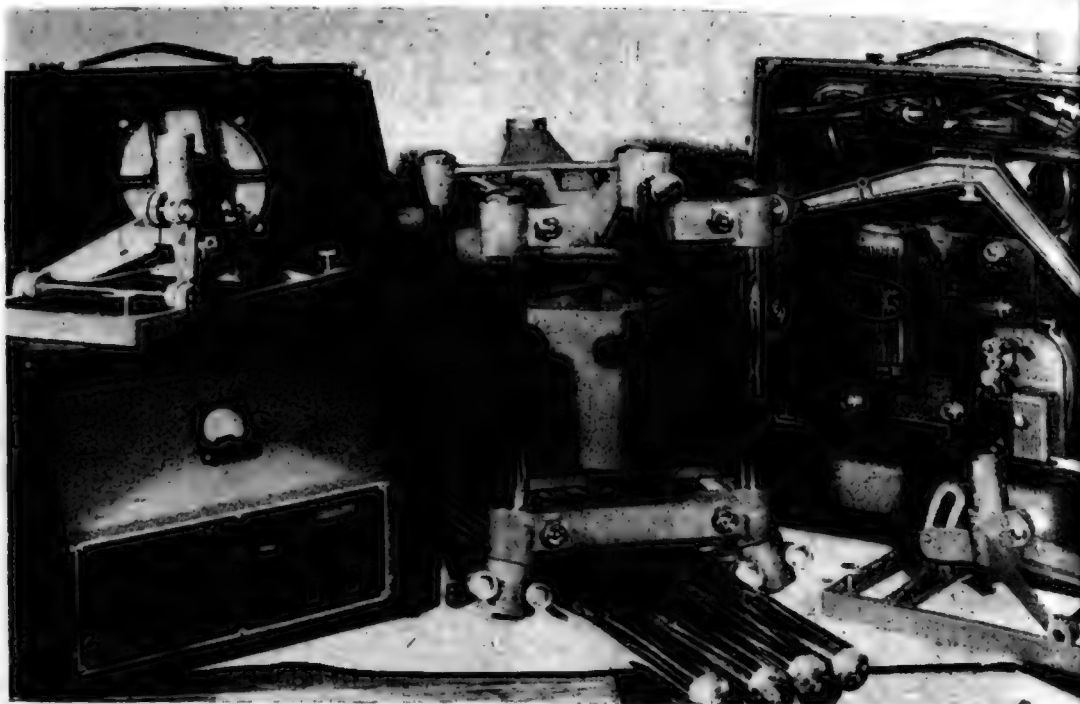
The first 16-mm. circuit has started up—with headquarters in Napier, it serves six situations. The licensing officer has a large number of applications for 16-mm. shows, mostly required for isolated communities of timber cutters.

It is recognised that the only places that can take 16-mm. are in the backblocks. There are many of these, but their service must wait on the supply of film.

In the meanwhile, film societies and kindred bodies are springing up everywhere with 16-mm. shows.

Commercial firms are not big users of 16-mm., but the Government has realised its value as an instructional and propaganda medium. It has made films, in Kodachrome, processed by Kinelab, Sydney, on soil erosion, forest fires and the Government housing scheme, to name but a few.

Equipments used are mostly American, but some Precision and H.H. projectors from Australia are being freighted to the Dominion.



Several Australian manufacturers are challenging the American stronghold on New Zealand equipment market. This Cinevox dual outfit, called "The Exhibitor," has been designed expressly for use in mobile entertainment shows. It is easily packed-up for transportation.

EDUCATION

"I Am Glad More British Projectors May Be Available in the Future"

Writes T. H. McCombs, M.P., Minister of Education

NEW Zealand teachers have taken easily and naturally to the use of films as a non-part of classroom practice. To see things at first hand is best; to see them means of pictures is the obvious alternative. Words remain just words unless they are based on some form of experience.

The first official recognition of the use of films in schools was made in 1939 when the Prime Minister, Rt. Hon. Peter Fraser, then Minister of Education, called a meeting of educationalists. He asked whether, with the money available, the Government should subsidise the purchase of projectors, or whether it should, instead, build up a library of films to be lent free. The meeting decided that it would be best to set up a free library, and recommended that schools should raise the money to provide projectors for themselves, but asked that the Government should remit Customs Duty and Sales Tax on their purchase. This policy was adopted, but the war retarded progress, and both projectors and films were difficult to obtain.

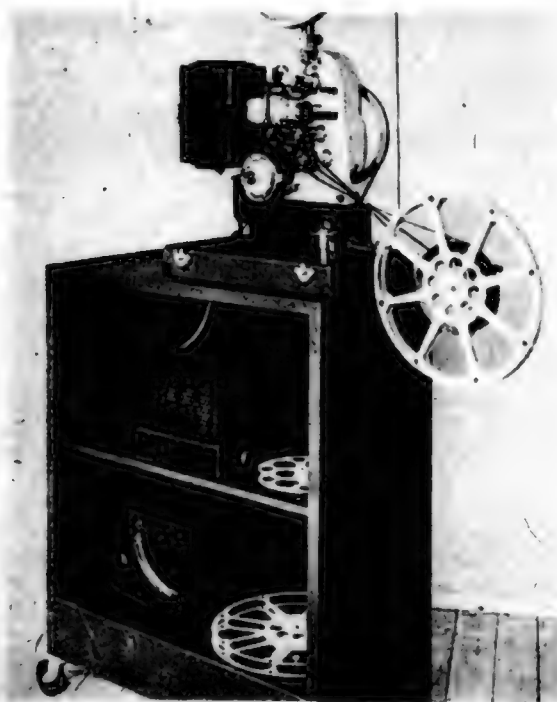
In 1942, the New Zealand National Film Library made a modest beginning. Instructional films were purchased by the Education Department and films of more general interest were generously provided by the British Council, the Ministry of Information and by the official representatives of other countries.

To-day, the library has about 3,000 16-mm. films both sound and silent with about 1,500 different titles. It is, apart from a few small specialised collections and two small commercial libraries, the only film library in the country. Many of its films are on semi-permanent loan on behalf of their owners.

Films are lent free of charge to any school or to any organisation which has an educational purpose. They are regarded as serving the whole wide field of education. For example, films are sent to the island dependencies of New Zealand where the native peoples have never before seen a motion-picture show; they are also lent to industrial firms where employers wish to widen the horizon of their workers by providing lunch-hour screenings. Universities, hospitals, churches, W.E.A. groups, military camps can receive films from the library. Since all the films are films of fact, they provide a new form of education in a form which everyone finds palatable and often thought-provoking. In the course of this year about 32,000 films will be issued.

About half the films issued each week go to schools, and it is here that films have probably their greatest value. Schools normally request only two films in each week selected to fit in with the school programme; they remain in the school for about ten days to give opportunity for preview by the teachers and to enable each subject to be studied and shown several times. Teachers consider that films shorten the process of learning, stimulate interest and imagination, and provide a clear and definite background for verbal studies.

The demand for projectors and films is rapidly increasing. Almost every school wants a projector. I am glad that more projectors are likely to be available from Great Britain in the near future and that more British educational films are being made. Through films, children may gain considerable help in understanding the world in which they live and the Commonwealth of which they are a part.



Another Australian-made machine which is being marketed in New Zealand is the Harmour and Heath. Here is the mobile model—fitted with rollers to facilitate easy movement.



The great day arrives—trainees at M-G-M's 16-mm. school graduate. Around the table are, left to right, L. Andrews (M-G-M); M. Gibbons; R. Topp; V. Gidley; J. Lynch; G. Stark; C. W. Gidley (head of M-G-M's 16-mm. Division); D. Lake (sales manager); R. Spensley; E. Spensley; E. Hocking; S. Gibson and L. Halliday (M-G-M)

EDUCATION

Film Supply Problems Are Being Tackled by Commonwealth Production Board

Reveals R. J. HEFFRON, Minister of Education, New South Wales

FOR more than a decade, the Departments of Education in the six Australian States have been developing the use of films as an aid in teaching. One of the earliest developments in this field took place in South Australia, where a departmental film library was built up, though the number of schools equipped with projectors was not large. By 1936, such activities had developed in all States to the point at which the use of film in education was made a major item in the agenda of the Standing Committee of the Australian Education Council. At that meeting, 16-mm. was adopted as the standard gauge for instructional films in Australia.

Though developments in the schools themselves were seriously interrupted by the war, all States by 1945 had built up central libraries of instructional films, and most of them had undertaken some production. The size of these libraries and the number of projectors in schools vary considerably from State to State, but in New South Wales a film library of 1,100 items supplies 600 schools equipped with projectors. This school system comprises almost 3,000 schools, of which nearly half are small schools in rural areas, where electricity is not available.

In most States the policy is for the Department to subsidise the purchase of projectors by the Parents' and Citizens' Associations established in connection with individual schools. The basis of subsidy varies, but a subsidy of 20 per cent. of cost is representative.

The proved effectiveness of instructional film in the training programmes of the Services and of Munitions Supply has provided a strong impetus for the purchase of projectors since the cessation of hostilities. No overseas projectors are yet available, but at least two types of projector made in Australia have proved their worth.

The major problem is at present the supply of an adequate number of films covering a variety of subjects of the curriculum. While there has been some Australian production of all available film prints, both English and American, are quickly put into use.

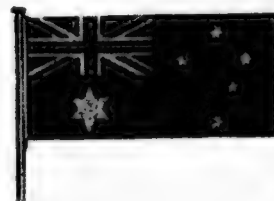
There is no unanimity on the question of the relative usefulness of sound or silent films. In some States the trend is towards the greater use of sound films, but the more urgent consideration is as to what films are available.

Perhaps the most significant recent development in the 16-mm. field in Australia has been the establishment, since 1945, of the Australian National Film Board. This Board, on which State departments of education are represented, is charged with the responsibility of encouraging the production, development and use of 16-mm. films for non-entertainment purposes. It is attached, for administrative purposes, to the Commonwealth Department of Information.

Already such films as "School in the Mailbox" (Producer: Stanley Hawes) and "Native Earth" (John Heyer) have been well received overseas. This year the Board has extended its production programme from the general documentary field to that of specifically instructional films for classroom use.

It is hoped that, both by the production of such films and by the training of production personnel, the National Film Board will make a significant contribution towards the solution of the outstanding problem in this field—provision of an adequate supply of suitable films.

AUSTRALIA



COMMERCIAL

TIGHT CONTROLS ARE RESTRICTING THE FIELD

SATURDAY, March 29, 1947, was a big day for Hill End, ghost town 190 miles west of Sydney, writes SUB-STANDARD FILM's special correspondent from Australia. It was an historic date for the Australian film industry, too, for on that night the Commonwealth's first 16-mm. entertainment show was staged—mobile outfits had started in Australia.

To-day, approximately 50 mobile exhibitors tour the remote townships out off from regular entertainment by the natural barrier of distance.

The growth of 16-mm. in Australia began with the war, which accounts for the very slight headway made to date. Metro-Goldwyn-Mayer had the field to itself for some time—a reward for its pioneering efforts—but Columbia is poised for a plunge into the business, and Warners is still watching the odds.

As soon as things began to move in sub-standard circles, the Motion Picture Exhibitors' Association obtained assurances from the Motion Picture Distributors' Association that there would be no encroachment upon the interests of 35-mm. exhibitors. One of the biggest protection clauses is a stipulation that no 16-mm. showman may screen within 5 miles of a 35-mm. cinema.

When Columbia decided to enter the field, its policy was vetted by the Exhibitors' Association. Here are some of the restrictions imposed:—(1) No films for private homes; (2) only 16-mm. shows not in direct competition with 35-mm. will be serviced; (3) films to go to hospitals, convents, etc., on undertaking they will be used for inmates only; (4) commercial firms, government departments, etc., will get films but only as an amenity for their own employees; (5) churches will be serviced if they do not charge for admission; (6) council schools will get films for use during school hours.

Training School for Showmen

Early this year M-G-M's Cecil Gidley organised a training school for ex-Servicemen in the use of 16-mm. equipment.

The 16-mm. static movement is, like the road show business, still in its infancy.

To sum up, the bottle-neck in 16-mm. expansion at the moment is film supply.

In the equipment world, there are two companies manufacturing all Australian projectors—Harmour and Heath and Precision Engineering. Precision mass-produces at the rate of about 30 per month, while H. and H. deliver in the neighbourhood of six.

Precision has invented a dual equipment operated from one control board. Called the "Exhibitor," this model is intended primarily for the entertainment field. Although a comparative newcomer, there are already about 25 "Exhibitor" dual sets on the market. H.H. manufactures a heavy duty machine, more expensive than the other. Each machine is made out of special metal, not pressed parts.

Kinelab is the main processing company at the present, handling all M-G-M's film. Columbia's prints will be processed by Hayward C. Parrish. Another processing company is Associated Film Printers, while Commonwealth Film Laboratories is understood to be tooling up for 16-mm. processing.

Sixteen-mm. has a small place in the business world here.

**Take
your
choice of
THE NEW
GB 16mm.
releases**



12 FULL LENGTH FEATURES

CARAVAN (Stewart Granger, Jean Kent, Anne Crawford) • HELLZAPOPPIN

(Olsen and Johnson) • THE GIRL IN A TAXI (Frances Day, Henri Garat)

KEEP 'EM SLUGGING (Dead End Kids) • CHEER BOYS CHEER

(Nova Pilbeam, Edmund Gwenn) • IN SOCIETY (Abbott & Costello) • THE

BELLS GO DOWN (Tommy Trinder, James Mason) • PONY POST (Johnny Mack

Brown) • THEIRS IS THE GLORY (The Story of Arnhem) • TIMBER (Leo Carillo,

Andy Devine) • A DATE WITH AN ANGEL (Gloria Jean, Donald O'Connor, Ian

Hunter) • THE AMAZING MRS. HOLLIDAY (Deanna Durbin, Edmund O'Brien).

8 FASCINATING 'SHORTS'

SCOTLAND YARD (This Modern Age No. 2)
STRANGER THAN FICTION, 92 • CLUB MAGA-
ZINES Nos. 10, 11 & 12 • KING OF THE FOREST
FAST AND SLOW • DOWN SOMERSET WAY

6 ABSORBING 'EDUCATIONALS'

MEADOW ANT • CHEMISTRY OF WATER • LIFE
CYCLE OF MOSS • MEDIAEVAL MONASTERY
THE POLICEMAN • THE FISHMONGER

● These are the latest releases from the magnificent G B 16 mm. Film Library of over 1000 TITLES. For full list, descriptive notes and conditions of hire see the new G B Catalogue of 16 mm. Films—1947-1948. Price 2/6d.

G B Film Library, Aintree Road, Perivale, Middlesex
GAUMONT-BRITISH 16mm

16 mm. Distributors of J. ARTHUR RANK ORGANISATION AND UNIVERSAL-INTERNATIONAL PRODUCTIONS



How Technically-Minded Are You



TO put on a show properly, the 16-mm. operator should possess sufficient technical knowledge to cope with general running problems. How bright are you on this subject? In this Quiz **LESLIE FRANCIS**, who has conducted many projectionists' courses, puts you through your paces on film handling, projection and sound. Answers (if you need them) will be found on page 169.

FILM HANDLING

PROJECTION

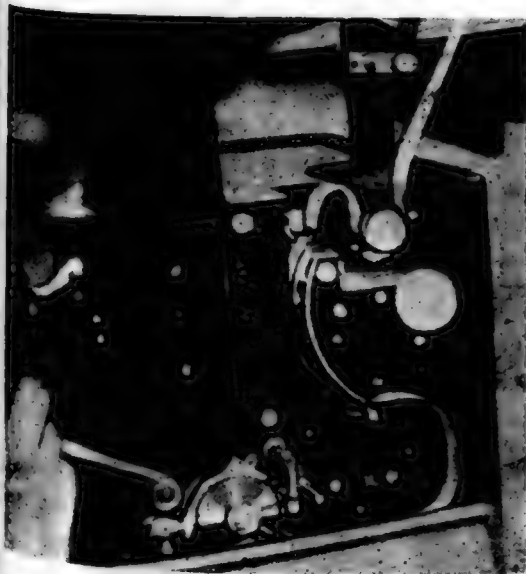
SOUND

1. In rewinding a 16-mm. sound film so that it will be the correct way round on the spool, should we have:
 - (a) emulsion, or
 - (b) shiny side uppermost?
2. Film handling is a very important point with sub-standard stock. Which item from the following is most essential in the examination and rewinding of 16-mm. films?
 - (a) A selection of spare spools;
 - (b) Slow rewinding and examination of joins;
 - (c) A suitable rewinder;
 - (d) Spare leader strips.
3. With the film threaded, what is an important point to remember before switching on the motor—thus reducing any possibility of film damage? Should it be:
 - (a) The checking of leads;
 - (b) Readjustment of take-up;
 - (c) Inching and inspection of loops-threading, etc.?
4. If, after having set up the equipment, the apparatus does not function, quote from the following the two likely causes of failure:
 - (a) Speaker disconnected;
 - (b) Defective mains lead;
 - (c) Low voltage;
 - (d) Main fuses blown;
 - (e) Incorrect voltage tapping on mains transformer or resistance.
5. Should difficulty be experienced inasmuch as the film does not take up on the take-up spool, which item would you suspect from the following?
 - (a) Incorrect projector threading;
 - (b) Stretched or worn take-up belt;
 - (c) Jockey roller requiring readjustment.
6. Like 35-mm., the 16-mm. film is fixed at certain running speeds. What is the number of frames per second for 16-mm. sound film?
 - (a) 16, (b) 40, (c) 24, (d) 36.

7. What would you consider to be the first thing to look for when arriving at an entirely new location?
 - (a) Checking the mains supply voltage;
 - (b) Setting out of seating;
 - (c) Erection of the equipment;
 - (d) Examination of film programme.
8. With some makes of projectors, the lamp plugs and sockets do not appear to be substantial enough to carry the current. Should the projector lamp fail to light, what would you suspect first?
 - (a) Wiring connections;
 - (b) Faulty lamp switch;
 - (c) Projector lamp.
9. If synchronisation of the claw and shutter is not correct, the screen image will show a "ghosting" or elongation of picture, due to frame movement being projected. For removal of a top ghost you:
 - (a) Retard, or (b) advance the shutter?
10. Which of the following would be the probable cause of a "wow"?
 - (a) Motor running slow;
 - (b) Film not running correctly in the film path channel;
 - (c) Film variation while passing the sound optical light slit.
11. The film should be checked periodically during projection. If it is noticed that perforations are being damaged, which two of the following points should you look for?
 - (a) Film is correctly engaged on the sprockets;
 - (b) Take-up drive and assembly;
 - (c) Correct size of loops;
 - (d) Sound drum and rollers.
12. Should a loss of screen definition be noticed when running, which of the following would you check first?
 - (a) Oil or moisture on the projector lens;
 - (b) Insufficient picture gate tension; or
 - (c) Volume tapping screw of lamp resistance/transformer.

13. If, during the middle of a reel, the sound suddenly failed, which two of the following items would you check first?
 - (a) Main amplifier valves;
 - (b) Exciter lamp;
 - (c) Speaker lead plug connecting to projector;
 - (d) Photo-electric cell.
14. In the event of a pronounced "echo" in the hall, which of the following methods would you select when placing the speaker?
 - (a) At the rear of the screen centre;
 - (b) Two-thirds of the screen height at one side, directed downwards to the centre rows of the audience;
 - (c) Top screen centre.
15. Should low volume be noticed with sound on film, which two from the following would you check first?
 - (a) Speaker position;
 - (b) Sound optical system;
 - (c) Amplifier wiring connections;
 - (d) Low emission of amplifier valves.
16. Sometimes a "crackle" is reproduced from the speaker. Apart from usual motor brush troubles, which two faults are the most common causes of this type of trouble?
 - (a) Amplifier wiring connections;
 - (b) Speaker plug and connections;
 - (c) Faulty volume and tone controls;
 - (d) Amplifier valves loose in holders.
17. Assuming that the gram pick-up attachment is functioning correctly through the amplifier, and the exciter lamp is operating at normal working voltage, which of the following would you suspect in the event of no sound on film?
 - (a) Sound optical out of adjustment;
 - (b) Defective P.E.C.;
 - (c) Low mains voltage;
 - (d) Sound and silent switch, on silent.
18. The number of frames separation generally accepted between the picture and sound in 16-mm. film is: (a) 16, (b) 23, or (c) 25.

Can You Spot the Mistakes?



A loop has been left, but what mistake has the operator made in the lacing up of this G.B. L516?



Regular servicing is a good thing if done properly. What "crime" is this operator committing?

Page 137



Looks a neat set-up doesn't it? But there's going to be trouble here unless you spot the error

HIRE

THE BIG
HITS...IN
16 MM
FILMS

★ ★ Some of the films now available . . .

Talk of the Town
You Were Never Lovelier
The Daring Young Man
Get Cracking
Something to Shout About
Good Morning, Doctor
Much Too Shy
They All Kissed the Bride
Adam Had Four Sons
Lone Wolf Takes a Chance
South American George
Music in My Heart
The Men in Her Life
The Adventures of Martin Eden
Sahara
Gates of Alcatraz
Bell Bottom George
Mr. Deeds Goes to Town
Pennies from Heaven
One Night of Love
The Beautiful Cheat

Tropicana
Angels over Broadway
It Happened One Night
Lost Horizon
The King Steps Out
The Silver Key
I Am the Law
Murder in Times Square
The Doctor Takes a Wife
The Amazing Mr. Williams
Texas
Ladies in Retirement
Good Girls Go to Paris
Too Many Husbands
You'll Never Get Rich
Crime Doctor
Kansas City Kitty
The Strangest Case
Nine Girls
After Midnight
Arms and the Woman
Blind Alley
The Destroyer

Escape to Glory
He Snoops to Conquer
The Devil Commands
The Missing Juror
Carolina Blues
The Impatient Years
Stars on Parade
Go West, Young Lady
The Island of Doomed Men
Together Again
Behind Closed Doors
Meet the Stewarts
Eadie Was a Lady
Crime and Punishment
I Didn't Do It.
My Kingdom for a Cook
Cry of the Werewolf
29 Acacia Avenue
Ever Since Venus
Louisiana Hayride
Strange Affair
Two in a Taxi
Dangerous Mists

Westerns, Cartoons, Comedies, Sports, Screen Snaps, etc., etc.

SPECIAL OFFER: Now available, series of 12 BRITISH DOCUMENTARIES

Sole distributors of Columbia Pictures Corporation's Films in 16-mm. for the U.K.

WIGMORE FILMS LTD.

DISTRIBUTORS OF



16-mm. SOUND FILMS

35 BEAUFORT GARDENS, BROMPTON ROAD, S.W.3

Tel.: KENSINGTON 1600 and 4300

HATS OFF TO THE INDUSTRY'S BACK ROOM BOYS

AN "Exhibition in a Book"—that has been our aim in compiling the equipment guide which appears on succeeding pages in this issue. It has been designed to meet many long-felt needs in every field of 16-mm. film, and film strip presentation.

For the educationalist embarking on a programme of visual-aided teaching, it will provide a handy symposium of the type of apparatus available. To industrial users of the moving picture, it will serve as a self-contained index to the suitability of individual product for their diverse requirements. Commercial exhibitors—the mobile and static showmen—have, within two covers, a ready reference guide to most of the gear required in their business, and dealers will find it invaluable as a compact, overall picture of the equipment market.

But in addition to these practical uses, this, our first authoritative guide, is a record of the tremendous progress made by the industry's "Back Room Boys" over the past twelve months. During that period, hardly an issue of SUB-STANDARD FILM has appeared without details of new equipment being launched on the market.

In these days of difficulties in every direction, surely that is an enviable record for any manufacturing industry. For the film equipment makers, however, it is more than a matter-of-fact record for goods delivered.

It is a record of achievement in design, ingenuity and precision engineering—design in the new types of machines called upon to meet ever-widening fields of operation; ingenuity in the use of materials and components in short supply; and precision engineering in applying, as far as possible, mass-production methods to intricate instruments.

At the close of the war, there were barely two or three makes of new projectors—and these were obtainable only after interminable months of tire-

by
The Editors

some delay. To-day, there are no fewer than nine types of 16-mm. sound machines to choose from, with delivery time-lags tumbling as each month is ticked off the calendar.

This happy position is not confined to any one section of the equipment industry—it is apparent from the largest production group to the small workshops set up by enterprising agents and dealers.

Apart from fostering the continued growth of the 16-mm. industry in this country—for without the full assistance of the equipment manufacturers any expansion would be out of the question—these manufacturers are encouraging the sub-standard movement overseas. More and more countries are ordering our projectors, our editing machines, our screens—in fact, practically every known device associated with film presentation.

Flourishing 16-mm. industries in other countries mean a bigger and bigger industry in Britain—provided these countries continue to buy our goods. That they are doing so to-day stands to the credit of our manufacturers who, it is reasonable to assume, will do their utmost to ensure that they "buy British" in the future.

In these efforts, the equipment manufacturers are, of course, contributing a great deal to the country's export programme—excellent prestige for so young an industry.

That is the story from our equipment manufacturers over this milestone year of 1947. Unfortunately, we have not the space to mention every known article from every known maker, but in the ensuing pages will be found representative material which stands as a testimony to the progress that has been made.

It is, then, to the manufacturers, our "Back Room Boys," large and small, that we pay tribute in this preface to our "Buyers' Guide of 1948."

Your Guide to the Guide

PROJECTORS

	Pages
Bell and Howell-Gaumont...	141
B.T.H.301	141
Burville	141
Carpenter de Luxe	142
Clubman	142
De Brie	142
Harper	143
Simplex Ampro	143
Victor	143

FILM STRIP PROJECTORS

Adiescope	145
Aldis	145
A.M.P.	145
Dufay-Chromex	145
E.D.P.	145

	Pages
Elite	145 and 147
Gaumont-British	147
Hanna	147
Micro Précision	147
Newton	147
Pullin	147 and 149
V.I.S.	149

SOUND HEADS

Boneham and Turner	149
Ladell	149
Southern Film Services	149

CABINETS

British Industrial	150
International Engineering	150
Moviegram Equipments	150

	Pages
Sound Services	150
Southern Film Services	150

AUTOMATIC DEVICES

Duncombe	153
Jackson's	153
Pathé Equipment	153
P.J. Equipment	153

ACCESSORIES

Auxiliary Gear	154
Editing Aids	154
Rewinders	153
Screens	154
Splicers	153
Stands	149
Tripods	150

KAY'S



DAY AND NIGHT PROCESSING

guarantees you

QUALITY & SERVICE

LABORATORIES:

OXFORD ROAD, FINSBURY PARK

Telephone: ARCHWAY 3050

Technical Manager: E. J. VAN BAARS

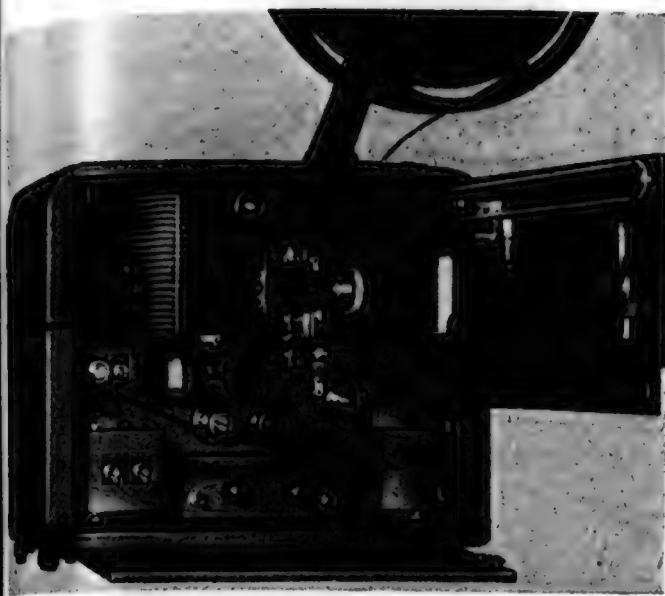
22, SOHO SQUARE, W.1

Telephone: GERRARD 7811

Technical Manager: E. W. STIMSON

26, INDIA STREET, GLASGOW, C.2

Telephone: GLASGOW CENTRAL 9377

Bell and Howell-Gaumont

Easy-to-Handle Controls Have Been Designed to Ensure Fool-Proof Running

NEW-TYPE "Safe-Lock" sprockets; one-hand tilt adjustment; all controls on one accessible panel and a pilot light to facilitate lacing-up in the dark, are some of the special easy-to-handle features of the new Bell and Howell-Gaumont Projector put out by G.-B. Equipments, Imperial House, Regent Street, W.1. Additional features which will appeal particularly to educationalists are a stop film device, which will project a single frame for any length of time, a single sound-silent switch and a jack for plugging in a microphone for independent commentaries.

The makers claim there are thirty-six points of particular interest in the new Bell and Howell-Gaumont. Here are some of the technical designs. The machine is capable of using a 100-watt lamp and running with spools up to 2,000-ft. capacity. A patented oscillatory stabiliser is fitted, the sound drum rotating with the film. A self-compensating constant-tension type take-up is fitted, requiring no adjustments or belt changes for different reel sizes. A Magnilite condenser matches the optical system to lenses of different focal lengths. Coated lenses are fitted.

The built-in amplifier is easily removed and it is a simple matter to replace standard types with special models. Rubber mountings are fitted. Radio interference is prevented with a built-in eliminator.

Overall sizes: Projector case, 16½ in. by 9 in. by 15 in. Speaker, 17 in. by 10½ in. by 18½ in.

Description, November 20, 1947. Price (complete), £237 10s.

Special Accessory Gear for Presentation Will be Available Early 1948

A **WIDE** range of auxiliary equipment, for use with the company's popular 301 sound projector, is being designed by British Thomson-Houston, Rugby.

Brief details of the specification of the 301 are: New type 500- or 750-watt lamp and surface-treated lenses; a completely new amplifier giving 10 watts undistorted output; snapover sound focus for colour film; 12-in. permanent magnet type speaker; dual forced draught cooling of lamp house and amplifier; operates on 90-volt 50-volt 50-cycle mains.

The 301 has many features which facilitate simple handling. There is a wide opening gate and a quick-threading lever. It is built on the unit principle which, in turn, contributes towards simple servicing. Complete sections—such as intermittent mechanism, amplifier unit and gate—can be removed in a matter of seconds.

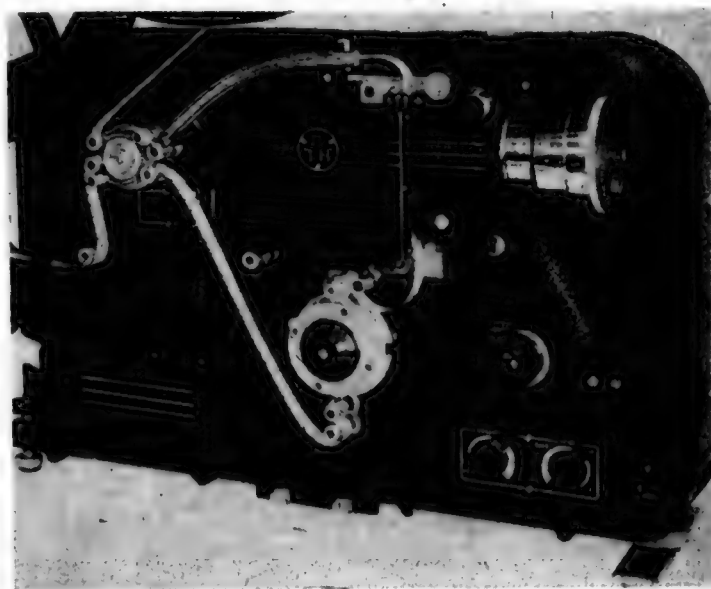
A constant tension take-up and rewind device carries 2,000-ft. spools. The lens has an easy screw adjustment for focusing.

The complete equipment—projector, speaker, mains unit, 1,600-ft. spool, and connecting cables—is packed into two transit cases finished in brown cloth leather.

Auxiliary equipment for the B.T.-H. 301 includes a tubular collapsible stand for the machine—this will be ready in February, 1948; record players, available by March; and microphones, first deliveries of which are expected this month.

Dimensions: Projector, 23 in. by 8½ in. by 12½ in. deep, weight 39 lb. Speaker, 17 in. by 10½ in. by 18½ in. deep. Delivery 6 months (at present).

Description, November 14, 1946. Price £210.

B.T.-H. 301

Maltese Cross Replaces Generally-Favoured Film Claw Movement

A **MALTESE** cross movement—obviating the employment of claws—is one of the many interesting features of the Burville sound projector, sole concessionaires for which are E. Richard Turnham and Son, 14, Cornfield Road, Eastbourne. In this movement three sprockets are always in engagement with the film sprocket holes, which means that the shift will still handle films which have limited damage.

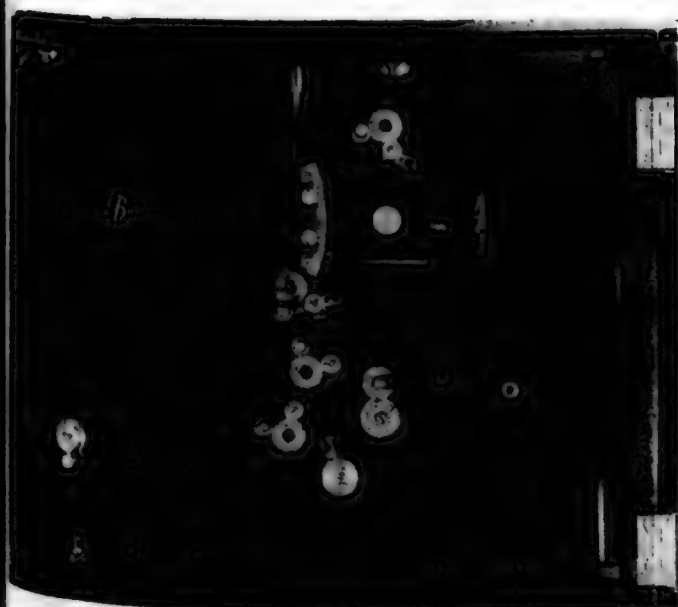
Brief specification of the Burville is: A separate exciter lamp, 10 volt, 50 watt, with bayonet cap, in a fluted casting (a recent modification from the prototype illustrated); accurately balanced sound drum; scientifically designed air tunnel for lamp house and condenser system; universal 200/240-volts 1/12 h.p. motor, easily adjustable for sound/silent speeds; entire optical system adjustable for framing; Vee belt drive from motor shaft to main shaft; bronze and steel gears from main shaft to intermittent movement; 50-volt or 110-volt lamps up to 750 watt; up to 2,000-ft. spools.

A range of amplifiers are available. Standard model is of 13.5 watts, all electrical controls being located on a panel on the amplifier chassis. There is an adjustable input transformer for 200, 120 or 240 volts A.C.

Finish to the projector is bronze crackle for castings and amplifier chassis, all sprockets and fittings in chrome and blimp case in blue leatherette cloth. The speaker has the same cloth finish.

Dimensions: Projector, 14½ in. long and 12½ in. wide by 13 in. high; weight, 46 lb.; speaker, 16½ by 11 in. by 15½ in., weight, 36 lb.; transformer, 6½ in. by 4 in. by 6 in., weight 14 lb.

First deliveries being made. Price £216.



Projectors

Left-Handed Design Selected to Reduce Risk of Damage to Prints

ONE immediately noticeable feature in the design identifies the Carpenter de Luxe sound projector from other makes—it is left-handed. The machine is manufactured by Carpenter and Richardson, Beresford Avenue, Wembley, Middlesex.

Left-handed projection has been selected by the makers for two major reasons—it places the sound track on the outside which results in direct sound scanning; sprocket teeth automatically appear on the inside, a point which eliminates the necessity of passing film over the teeth and risking scratching when lacing up.

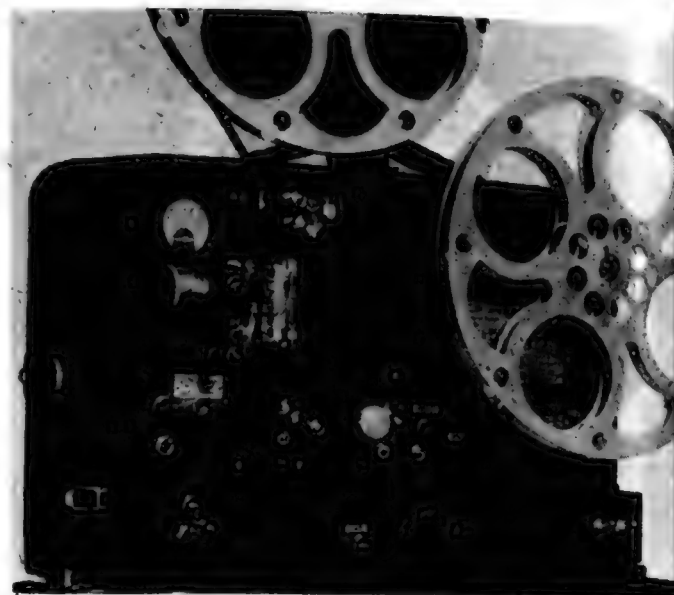
Specification extracts: The Carpenter de Luxe runs with a 110-volts 750- or 500-watt pre-focus type A tubular lamp; a pilot light illuminates the electrical controls panel on the base of the projector; standard 2-in. lens is fitted; 12-in. moving coil speaker handles 15 watts; amplifier is 6-valve with two beam output valves in push-pull; exciter lamp is of 6 volt 1 amp. pre-focus tubular type.

The machine operates on 110-volt 50-cycle A.C. Film capacity is 2,000-ft. reels. Easy switchover to silent speed, coated lens and microphone or pick-up jack. Projector and speaker in leatherette finish.

Dimensions: Projector, 19 in. by 14 in. by 11 in., weight 63 lb. Speaker, 17 in. by 17 in. by 11 in., weight 23 lb. Delivery seven days.

Description September 19; 1946. Price £214.

Carpenter de Luxe



The Clubman



A Silent-Running Cross Machine with the Lowest Price on the Market

A BRAND new sound projector on the market, "The Clubman" is being manufactured by R.P.S. Ladell, Wardour Mews, London, and distributed by Wallace Heaton, of Bond Street, W.1, sole London agents. An interesting feature of the machine is the fact that a Maltese cross is employed in place of the usual claw system. The running is claimed to be exceptionally quiet—obviating the necessity for a blimp where no projection booth is available. Replacement crosses can be supplied at 2s. 6d. each, and it is stated that these are interchangeable in a matter of minutes.

The machine is adjustable for sound/silent speeds and carries 1,600-ft. reel. A silent version of the projector is to be placed on the market shortly.

This will be easily convertible to sound as the amplifier fitted to the Clubman is the popular Ladell model which Wallace Heaton is marketing expressly for conversion purposes. This is described fully on another page in the Equipment Guide. Brief particulars are: Direct light scanning system; rotating sound drum stabilised with an oil-damped heavy flywheel; miniature 3-pin type (G.E. 36c) photo-cell with bias voltage of 90 volts. The exciter lamp is either a 6-volt lamp or 4 volts with ASCC.

Here are a few details of the Clubman's specification: 2-in. Maxlite Dallmeyer lens; 750-watt lamp, detachable spool arms; 15-watt amplifier; 12-in. Vitarox K 12/1 speaker in wooden cabinet, and 50-ft. speaker cable. Deliveries start January, 1947. Provisional price, £160.

Recent Modifications Overcome Early Teething Troubles

MADE by M. Chatzow, of Cine-Technic, 169, Oldfield Lane, Greenford, Middlesex, the modified De Brie Professional sound projector embodies many interesting improvements on the earlier designs. Some of the new features are:—Pump lubrication following 35-mm. lines; intermittent motion on a parallel link system, obviating sliding parts; new type sound head employing flywheel drum system; and an improved optical system.

In outward appearance, the De Brie Professional follows lines similar to its predecessor. The die-cast body of the machine encloses the induction motor; change over from sound to silent speed is by means of a gate.

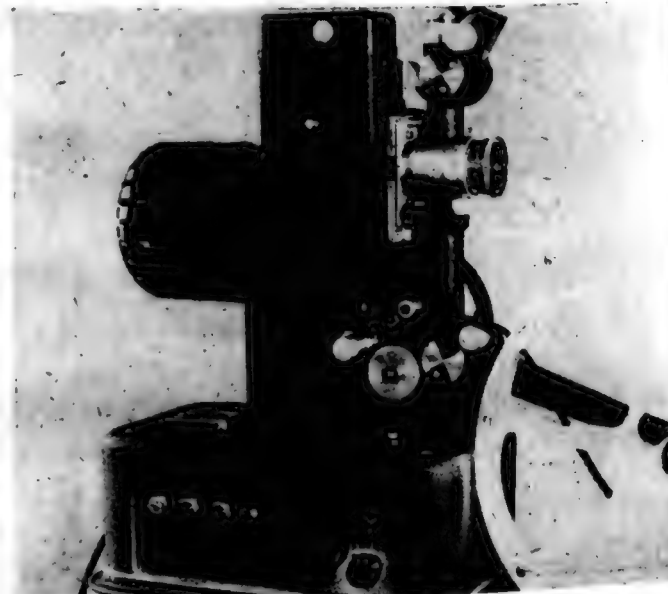
Amplifier is built into the base, but is easily accessible for servicing. It has an output of 20 watts with a frequency range of 30 cycles to 15,000 cycles. The machine accommodates a 750-watt lamp. Take-up has been specially designed for 2,000-foot-spools—tension varying as the size of the reel increases.

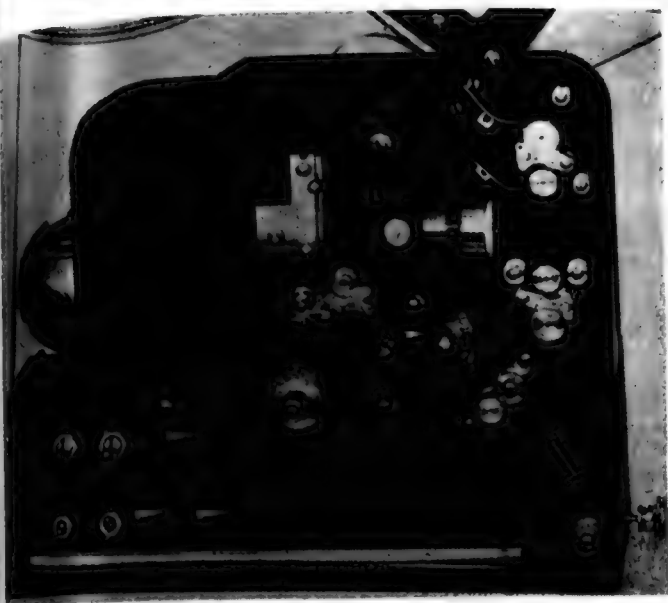
The completely redesigned sound head, in place of the stationary drum containing the photo-cell, consists of a modern flywheel drum system. The film drives a large wheel, which is smoothed by spring rollers, which also serve to provide automatic indication of the length of loop.

Cine-Technic markets a special stand for the Professional. It is a solidly built component which is priced at £10. There is a silent version of the De Brie, operating from the same type of lamp as the sound model—750 watts.

Weight: Sound model, projector and transformer, 51 lb.; speaker 46 lb. Description, May 22, 1947. Price £230.

De Brie Professional



The Harper

Dual Sprockets Fitted to Take Harper Prints and Orthodox Stock

ORTHODOX 16-mm. film or the specially made Harper stock may be projected with the Harper sound machine designed by Martin Harper and manufactured at the Miles aircraft factory, Reading, Berks. The Harper system for 16-mm. provides a sound track—the same width and running speed as 35-mm. stock—on each side of the film. Alternate frames of the film are projected through one run, the reel reversed (but not rewound) and the second set of frames screened. Two sets of sprockets are provided on the machine to allow it to take either type of film.

A Maltese cross and intermittent sprockets are employed in place of claws. Sprockets are of eight-picture size driven from an orthodox four-sided cross. There is an outside flywheel to ensure stability. A 1/6 h.p. motor drives the mechanism.

Amplifier is the 14-watt type, a 500-watt lamp is used, but provision is being made for the use of a small mercury arc. The lamp house containing the filament lamp can be easily removed for this purpose.

The spool arms accommodate 2,500-ft. reels—this is necessary as 2,000-ft. of Harper film will give only the same uninterrupted running time as 2,000-ft. of 35-mm. stock. Comparable performances are 4,000 ft. of orthodox 16-mm. film, 5,000 ft. of Harper and 10,000 ft. of 35-mm. stock—they all have the same running time. It is claimed that the Harper system of sub-standard stock gives a longer life to prints.

Description, September 18, 1947.

Blimp-less Machine Designed Particularly for Education and Industry

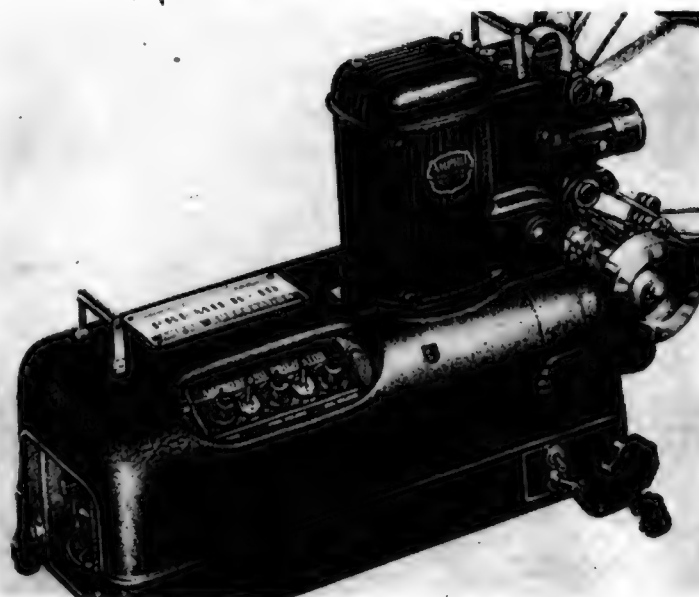
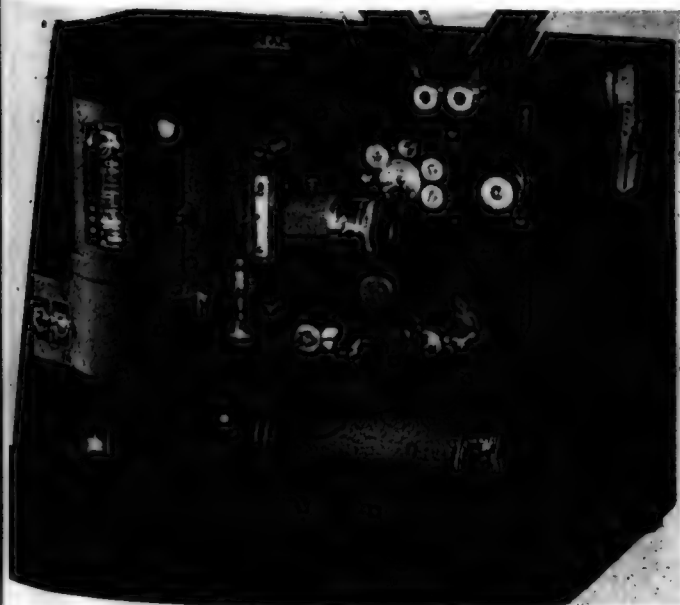
LIGHT, compact and portable, the British versions of the popular American Ampro machines, the Premier "20" (sound) and the Imperial (silent), have been designed with particular appeal for educationalists and industrialists. The machines are being made in this country by Kelvin, Bottomley and Baird, of Glasgow, and Henry Hughes and Son, Barkingside, for the distributors, Simplex-Ampro, 157-9, Wardour Street, W.1.

Standard equipment on the sound model is a 750-1,000-watt lamp; 2-in. *f*/1.6 lens; 2,000-ft. reel arms; amplifier with a 15-watt output; 12-in. permanent magnet type speaker. The machine operates on either A.C. or D.C. A centralised illuminated panel houses most of the operating controls.

The Imperial—which also uses a 750-watt lamp—has reel arms for 400 ft. It weighs 32½ lb. with transformer and is priced at £90. It is furnished with a 2-in. *f*/1.6 coated lens as standard equipment, but lenses from 1 in. to 4 in. focal length are quickly interchangeable. Pilot lamps illuminate the gate, which, like the "Premier" sound model, is of the swing-out type to facilitate easy cleaning.

Both models are fitted with a universal A.C.-D.C. motor operating at 110 volts. Still picture buttons are provided. The sound model is licensed under Western Electric and R.C.A. patents. It is exceptionally silent, no blimp case being necessary. Movement is of Ampro's triple claw type. Threading is a speedy operation, as the film threads through the projector at only three points and between two sets of rollers and round the drum of the sound-head. Sprocket shoes operate automatically.

Description, March 6, 1947. Price £200.

Simplex-Ampro*The Victor*

Special Safety Trips Embodied at All Film Danger Points

PROTECTION against film damage is one of the many considerations embodied in the design of the British-made Victor sound projector, made by Salford Electrical Instruments, Manchester, and marketed by the Victor Animatograph Corporation, 9, Cavendish Square, W.1.

A special Victor safety film trip is incorporated at every point where an emergency might arise. The lens mounting has a swing out of 180 degrees, permitting easy accessibility for cleaning. A single oversize drive sprocket simplifies threading, there is a reverse operation and a still picture device. A threading lamp lights up the machine, illumination is by a 750-watt lamp, a 2-in. *f*/1.6 lens is a standard fitting and an exclusive framing screw is fitted.

Features of the sound system are a stationary sound drum, photo-electric cell control, flywheels before and after the scanning point and a 100-hour life exciter lamp. The amplifier has a power output adequate for four 12-in. speakers, and separate tone control, and operates on 50-60 cycle A.C.

Victor Animatograph is marketing a special stand for the machine. It is of light steel tubing construction with adjustable frontal height, finished in green enamel.

Dimensions: Projector, 13½ in. by 15½ in. by 9½ in., weight 43 lb.; speaker, 18½ in. by 16½ in. by 10½ in., weight 27 lb.

Description, April 17, 1947. Price £220.

... but why use Maltese Cross intermittent action?

SINCE 1896, the Maltese Cross has been the accepted method for obtaining intermittency in 35-mil projectors. During the ensuing half-century, more than a million projectors have been manufactured, each incorporating this movement, and a high standard of mechanical efficiency has been obtained.

With the advent of the 16-mil projector, another intermittent movement was developed—the claw system, but experts have agreed that it still does not equal the efficiency of the original.

("16-mil Film User," September 1947)

THE NEW 16mm. BURVILLE SOUND AND SILENT PROJECTOR

FEATURES

FILM TRANSPORT by intermittent sprocket eliminates use of claws, thus reducing film wear and noise. —

FILM GATE readily removable permits easy access for cleaning film tracks. —

GEAR HOUSING oil bath with high speed bearings in ball races, ensuring silent operation and long life. —

COOLING by highly efficient multi-blade fan. —

ILLUMINATION pre-focus type 50 or 110 volts, alternative 500 or 750 watt. —

EXCITER LAMP provides a high intensity of light through the sound track. —

AMPLIFIERS 13.5 watt standard or alternative 8, 10, 20 or 30 watt undistorted output. —

SPEAKERS single or dual 12-in P.M. (as required).



September 1947.

THE MINI-CINEMA . . . "The machine showed without a doubt that it was capable of giving a very good performance while running so silently that those sitting almost immediately in front of it could enjoy the sound without being disturbed by the running noise of the projector itself."

ASK YOUR DEALER FOR A DEMONSTRATION

Issued by the Sole Concessionaires:

E. RICHARD TURNHAM & SON LTD.,

14 Cornfield Road, Eastbourne

Telephone—1756.

Telegrams—Photocine Eastbourne

A
N
A
L
B
R
I
T
I
S
H
P
R
O
D
U
C
T

Continued from page 145

One modification available for this projector is a special rotatable film carrier for use with films without perforations, or delicate colour prints.

Gaumont-British: High Angle Tilt

TILT up to 12 deg. can be secured with the Model 38, the latest strip projector put out by G.B. Equipments, Imperial House, Regent Street, W.1. The turret of the projector is rotatable for horizontal pictures.

Masks are supplied for film with frame sizes 18 mm. by 24 mm. and 24 mm. by 36 mm. on standard 35-mm. stock. Other points from the specification: The lamp is of 12-volt, 100-watt Monoplane filament Class F; standard f/3.5, 3-in. objective lens; works on A.C. 50 cycles, 200/250 volts or 12-volt battery.

Dimensions: height, 12 in.; length, 12 in.; width, 5 in.; weight 16 lb.
Price: £33.

Educational Publicity: Easy Portability Featured

EXTREME portability—it is one of the features of the Hanna film strip machine, distributed by Educational Publicity, 17, Denbigh Street, S.W.1. The model has a triple interchange of heads for single or double film strips or 2 in. by 2 in. slides.

Finish is black crinkle lacquer and chromium plating. The optical is fitted with a standard lens of 3.5 in. focus and a triple condenser system. Current supply can be drawn from A.C. or D.C. mains or 12-volt battery.

Dimensions: 7 in. by 11 in. by 5 in.; weight, 7 lb.
Price: £28.

Micro Precision: Five Types for all Requirements

FIVE film-strip projectors—each designed for a specific use—are being manufactured by Micro Precision Products, 145, London Road, Kingston-on-Thames. The latest model in this group, the M.P.P.3 projector, has been built expressly for classroom use.

Similar in construction to the company's popular Model 1, it is accurately die cast in aluminium alloy and finished in stone-enamelled metallised grey—Model 3 carries a special modification to accommodate the

latest type American film-strips. Picture change is by a simplified rotary action. Standard strips on Leica frames may be projected. Lighting is by 230-volt lamp or 12-volt lamp with transformer—in this case, it is claimed, light output is equal to a 250-watt lamp. A 4-in. f/3.5 lens is fitted.

Brief specification of other models: Model 1A follows similar lines to No. 1, but takes miniature slides; Model 2 is a high-wattage strip machine for use in semi-darkened room; Model 2A is a modification of Model 2 to take miniature slides.

Model 3, complete with lens and lamp, price £19 10s.

Newton: Adapted to Take Latest U.S. Strips

PERFORATED or non-perforated 35-mm. film (latest American strips are non-perforated) may be used in the Newton film-strip projector marketed by Newton and Co., 72, Wigmore Street, and 13, Marylebone Lane, W.1. Glass pressure plates are used in the gate to hold the film—but they lift away before the film moves. The gate may be moved to a horizontal position.

Points from the specification: The projector operates with a 250-watt or 200-watt Class A1 prefocus cap; 3.5-in. focus f/2.8 aperture objective; most components easily removable; tilting device. Finish in black enamel ripple and chromium fittings.

Dimensions: 12 in. long by 15 in. high by 5 in. wide; weight, 24 lb., including transformer.

Delivery not fixed. Price: £50 (approx.).

Pullin: Special Transporter Eliminates Rewinding

NO re-winding is required with a special scroll-type film transporter available for fitting to the Pullin film strip projectors. The manufacturers, Pullin Optical Co., have three models on the market.

That illustrated is the PP/1 fitted with a 4-in. (100-mm.) Pulnar f/2.8 anastigmat lens, 100-watt pre-focus lamp, one condenser front lens, slide holder and carrying case. All models have a rotating lens turret and circular adjustment.

For full-scale projection in large halls, Pullin is marketing a PP/3 model. It has a 500-watt transformer with an input of 200 to 250 volts A.C. and an output to enable a 110-volt lamp to be used. A motor-controlled fan is housed in the base.

Dimensions, PP/1 and PP/2 models: 11½ in. by 4½ in. by 15 in. (overall); weight, 8½ lb.

Price, PP/1: £29 2s. 6d. (with transporter).

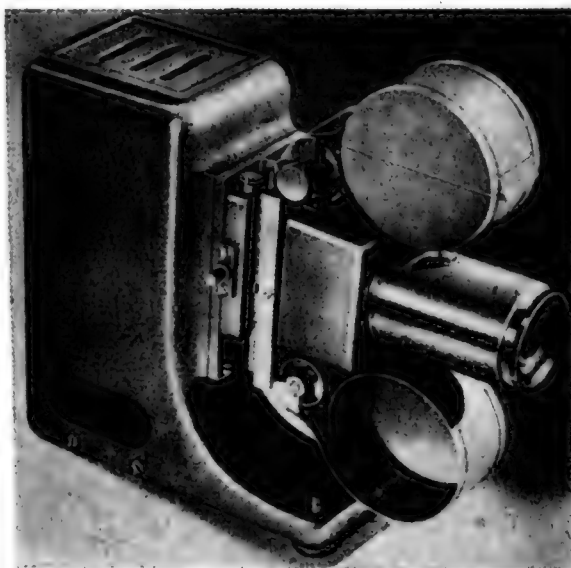
Continued on page 149

FILM STRIP Projectors

Hanna



Micro Precision



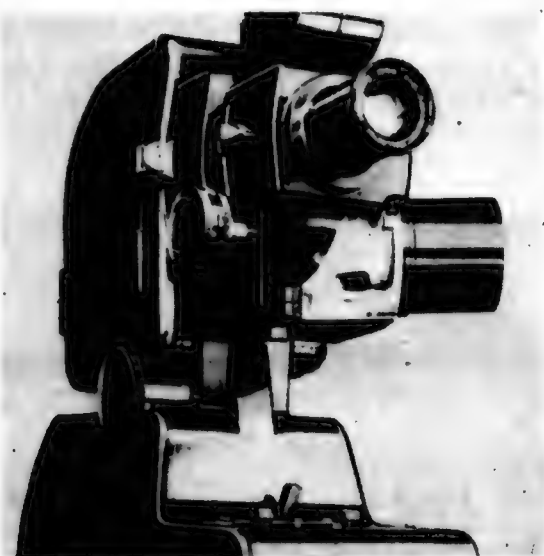
Newton



Elite

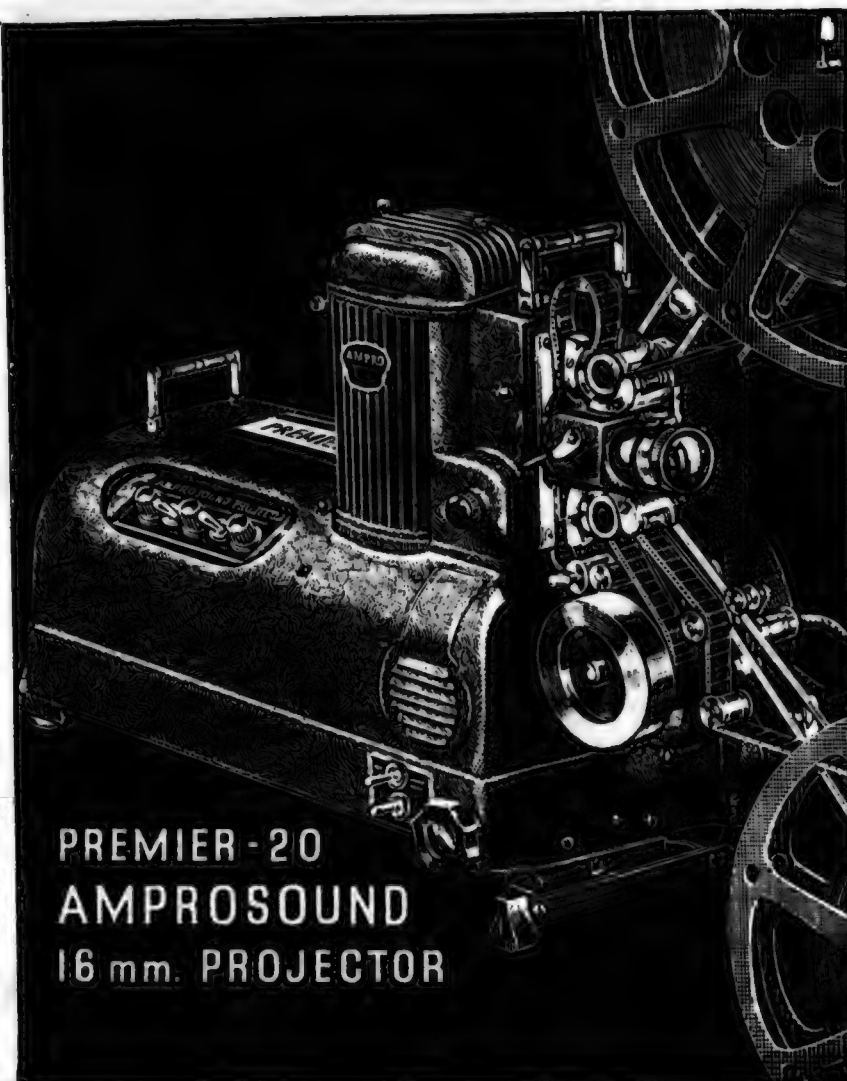


Gaumont-British





Manufactured in
Great Britain
by Kelvin Bottomley & Baird Ltd.
at Glasgow and Basingstoke.

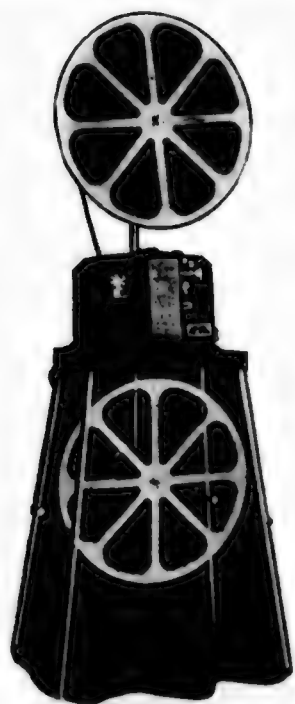


PREMIER-20
AMPROSOUND
16 mm. PROJECTOR

Write for detailed
specifications

**SIMPLEX
AMPRO L^{TD.}**

167-169, Wardour Street,
London, W.1.



M. W. DUNSCOMBE, LTD.

(CINE DEPARTMENT)

OUR LATEST C.H.G.

Continuous Projection Equipment now available. Suitable for NON-STOP performances up to 3 hours' duration using only one projector.

3 REASONS why you must have the C.H.G.

1. LESS STRAIN on projector.
2. Lamp life greatly INCREASED.
3. Audience completely satisfied. NO BREAKS.

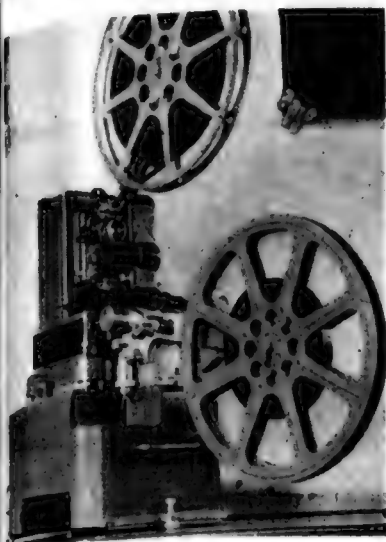
PRICE **£75** COMPLETE

Demonstrations together with the B.T.H. Type 301 Sound Projector in our Theatre each day.

SERVICING AND REPAIRS to all types of **PROJECTORS**
SILENT OR SOUND ——— **STOCKS OF AMPRO SPARES**

5, ST. AUGUSTINE'S PARADE, BRISTOL

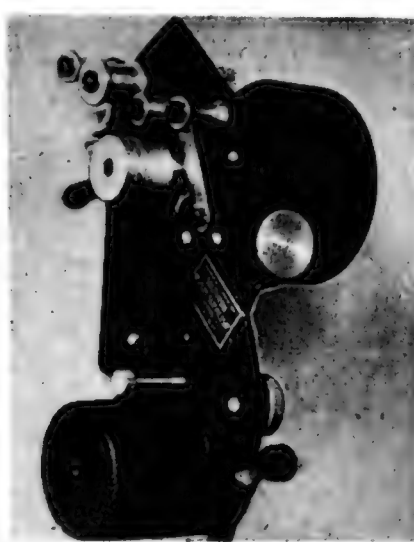
Telephone: Bristol 22155 (3 lines)



9.5mm. and 16 mm. sound films can be shown with the sound head manufactured by Boneham and Turner



The Ladell sound head, marketed by Wallace Heaton, can be fitted neatly to a Kodascope model G



Sofil sound heads by Southern Film Services are designed for fitting to most types of projectors

Sound Heads

Stands

Ardeeco Products

DESIGNED for use with most makes of projectors, the "Super" stand, made by Ardeeco Products, 43, Surbiton Road, Kingston-on-Thames, are light, compact and portable. They are easily adjusted for rake and have ball-joint feet to enable use on an irregular floor surface.

Under the projector platform is a spool rack to accommodate 6,000 ft. of film on 400-ft., 800-ft. and 1,600-ft. spools.

Height in use: 46 in.

Jacksons Cine

A RANGE of four projector stands is available from Jackson's Cine Equipments, 105, High Street, Eton, Bucks.

The "A" stand has one tabletop measuring 24 in. by 12 in. It stands 3 ft. 9 in. high. Adjustable feet and elevation platform are embodied in this model, which is finished in black crystalline enamel. Price: £16.

Two shelves are built on to the "B" stand. The second platform has been designed for use as transformer stand or spool rack. Like the "A" model, it is of tubular steel construction. Price: £16.

A table model, the "C" stand consists of one adjustable platform on a table chassis. Racking device is easily accessible from the front. Price: £10.

The fourth model is the Junior. Of drawn steel tubing construction, it has a heavy elevator wheel operated from the centre cross brace. Price: £10 (approx.).

Robert Rigby

OF substantial angle-iron construction, the Premier stand, marketed by Robert Rigby, Premier Works, Northington Street, W.C.1, can be folded flat for storage. Wing-nuts are fitted to all movable joints.

The stand has a single platform measuring 20 in. by 13 in. wide. Price: £5.

Dual Conversions for Bolex Series

BOTH 9.5-mm. and 16-mm. sound films can be shown on Bolex machines converted to sound with the special head manufactured by Boneham and Turner, Mansfield, Notts. This head is suitable for all Bolex "G" series projectors. For showing silent films, the head is easily by-passed. Change-over for 9.5-mm. or 16-mm. is affected by press-button.

No drilling or other modification to the projector is necessary to fit the B. and T. sound head—except the removal of one 16-mm. claw on certain models. The machine is placed onto the self-contained sound head and held by three clamping screws.

Specification: The sound head operates on 200/250 volts A.C. at 250 watts. D.C. supply by converter; amplifier has 12 watts output with provision for microphone and pick-up; Pullin projected slit-type optical system (slit .0005 in.); 10-in. permanent magnet-type speaker; 1,600-ft. spools.

Dimensions: 14½ in. by 9 in. by 9 in.; weight, 39 lb. (less projector). Delivery approximately 16 weeks. Price: £75.

All-Projector Pull-through Type

DESIGNED for fitting to most types of projectors—Kodascope C, D and G models, Agfa, Bolex G series, Siemens and Ampro are some of the conversions carried out—the sound head manufactured by R. P. S. Ladell, 14, Wardour Mews, W.1, and marketed by Wallace Heaton, 126-127, New Bond Street, W.1, is of the pull-through direct-light scanning type. It operates on a 200/250-volt A.C. mains supply and carries 1,600-ft. spools.

Specification: Rotating sound drum is stabilised by an oil-damped flywheel to ensure freedom from "wow" and "flutter"; photocell is a miniature three-pin type with a bias voltage of 90 volts; exciter lamp either 6-volt lamp or 4 volts with ASCC base; three-stage amplifier with frequency from 30 cycles—15,000 cycles per second; photo-electric cell voltage variable from 50 volts-110 volts; gramophone Jack.

A Vitavox K.12/10 P.M. speaker in a 2-ft. square cabinet is supplied. The components may be obtained separately or as a complete installation. Delivery, 4/6 weeks. Price (complete) approx. £85.

All-in Rates for Sofil Heads

"SOFIL" sound heads for converting 9.5-mm. and 16-mm. projectors for sound films are being manufactured and supplied by Southern Film Services, 5, Mackenzie Street, Slough. The 16-mm. version is called the "200 B Plus" and can be fitted within ten days of receipt of an order. This model is capable also of showing 9.5-mm. films.

They are suitable for most makes of projectors. The head consists of a rotating sound drum; exciter lamp centring device; specially manufactured photo-electric cell. Full instructions and fittings are supplied if the head is bought as a unit.

Amplifier is designed as a completely self-contained unit. The controls are grouped into one panel. Output matchings for 3 ohms or 15 ohms are provided in order that almost all types of loud-speaker can be used. Two models are available—both are housed in well-ventilated all-steel cabinets.

All-in rates for conversion vary, but a specimen conversion on an Ampro would cost approximately £50 10s.

Pullin

STRIP PROJECTORS

V.I.S.

Continued from page 147

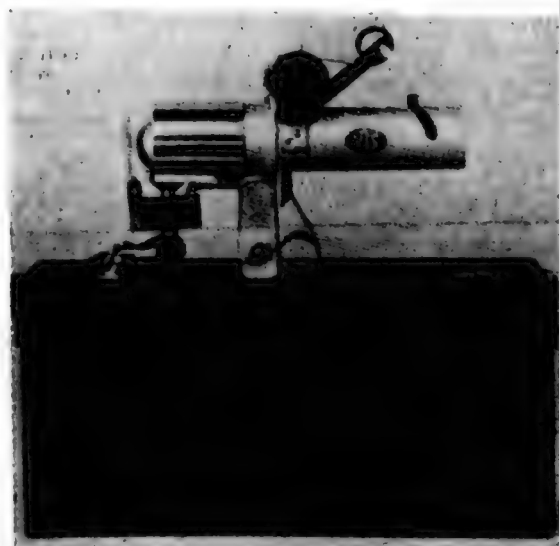
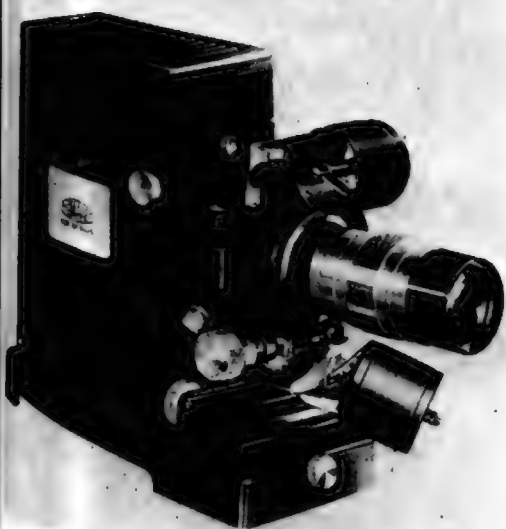
V.I.S.: Wide Range of Low-Priced Models

THREE types of low-priced projectors are being marketed by V.I.S. Projectors, 168a, Battersea Bridge Road, S.W.11. The model illustrated is the 935, for use with standard 18 by 24-mm. strips.

Specification of this machine is: Operates from any mains supply from 100-volt to 250-volt A.C. or D.C., or 12-volt battery; V.I.S. variable resistance, housed in carrying case; 3-in. objective; gives a bright picture 6 ft. wide at about 18 ft. from the screen.

Another model, Type 3, has a built-in transformer for A.C. and a selector panel for voltages 100 to 250.

Dimensions of the 935: 12 in. by 12 in. by 4 in.; weight, 8 lb. Price: £12 12s.





The Adiescope film-strip cabinet operates from the mains and has a variable speed adjustment



A self-contained unit, the Auto Film Strip Unit will run for days on end without attention



The Brook continuous film cabinet by Sound Services is being marketed in two versions



Aluminium and chromium forms the attractive finish of the Cell-U-Sound cabinet

FILM AND STRIP Cabinets

International Engineering: Adiescope Model

CONTINUOUS shows of between 120-180 frames can be staged with the Adiescope Daylite automatic film-strip cabinet, marketed by International Engineering concessionaires, 25a, Kensington High Street, W.8. The mechanism employed in the cabinet is fundamentally a special version of the Adiescope film-strip projector.

The cabinet is of welded aluminium with a screen 15½ in. by 11½ in.

Dimensions: Height, 3 ft.; depth, 25 in.; width, 20 in. Delivery: Six weeks (approximately). Price: Standard model, £187 10s.

British Industrial Films: Auto Strip Unit

ANY prearranged time intervals from 5 seconds upwards can be set for the continuous show of picture frames projected by the Auto Film Strip Unit, a product of British Industrial Films, Chelil Galleries, 183, King's Road, Chelsea, S.W.3.

Dimensions.—Cabinet: Height, 4 ft.; width, 1 ft. 8 in.; depth, 2 ft. 4 in.; screen, 15½ in. by 10½ in. deep. Description: August 21, 1947.

Auto Film Strip Units are for hire only at £12 per week—special quotations being available for bulk orders.

Sound Services: Two Brook Projectors

TWO models of the Brook projector, continuous-shows 16-mm. film cabinet, are being put out by Sound Services, 269, Kingston Road, Merton Park, S.W.19. One model of the Brook gives straightforward continuous shows of a film up to 1,600 ft. in length. The modified model stops automatically each time a complete showing of the film has been given.

Cabinets are of panelling on a stout wood framework. Controls are push-button and supply is A.C. mains. Screen size: 24 in. by 18 in. Description: November 20, 1947.

Hire rates: £35 per week for short periods; £15 per week for long contracts.

Southern Films: Cell- U-Sound Machine

A NEW print of a film can be shown 400 times without mechanical breakdown, it is claimed, on the Cell-U-Sound daylight continuous projection unit marketed by Southern Film Services, 5, Mackenzie Street, Slough, Bucks. The continuous 16-mm. apparatus is housed in an attractive aluminium and chromium cabinet.

There are push-button controls to preset the length of the run. Sound output is 14 watts.

Dimensions: Cabinet, 5 ft. 6 in. high, 2 ft. 6 in. wide, 2 ft. 3 in. deep; screen, 17 in. wide, 15 in. deep.

Price: £400.

Moviegram: Sono Vision Range

ANY sound or silent 16-mm. film of up to 1,600 ft. in length—approximately 44 min.

running time—can be given continuous screenings with the self-contained Moviegram Sono Vision unit. Of American design, it is to be made in this country for Moviegram Equipments, 3, Albemarle Street, W.1.

Start-stop controls are of the push-button type. There is a microphone jack and automatic safety cut-out control. The screen is of a plastic composition and is large enough for performances to an audience of up to 200 persons. Description: April 17, 1947.

Dimensions.—Cabinet: Width,

35 in.; depth, 31 in.; height, 76 in. screen, 21 in. by 29 in.

"Filmad" is the name of a continuous film-strip cabinet which Moviegram Equipments is making available on the market in the New Year. It is fitted with a Moviegram black translucent screen.

There are two control systems for the Filmad. A remote control switch enables a commentator to change the picture at any given time. In addition, the machine can be preset to change frames automatically.

Dimensions: Cabinet, 4 ft. 6 in. high; screen 22 in. by 19 in.

Tripods

Actina Series

Five models in camera tripods are marketed by Actina, 10, Dart Street, High Holborn, W.C.1.

The "Gib" table-top model stands 10 in. high and weighs 13 oz. It has a panoramic head. Price £2 1s. 3d.

A four-section model, the "Gib" brass telescopic, is of heavy brass construction. Stands 49 in. high and weighs over 11 lb. Price £2 2s. 2d.

The "Standard" tripod is hinged and channelled sections avoid "whip," 49 in. high, weight 2 lb. Price 27s. 6d.

"Easiset" is a light alloy tripod standing 4 ft. high. Weight 1 lb. 12 oz. Price 62s. 4d.

A modification of the "Easiset," the "Easiset Major" has a greater height—59 in. Weight 2 lb. Price 73s. 4d.

Pan and Tilt Head

A pan and tilt tripod head with Continental and English threads is being marketed by Wallace Heaton, 126-127, New Bond Street, W.1. It has a reversible tripod bush. The finish is chromium on fine castings. Immediate delivery. Price £7 15s.



Moviegram continuous-shows cabinets are to be made in this country. Here is the film model

**TO BRING
YOUR PATRONS
BACK**

**GLORIOUS PICTURE BRILLIANCE
INTIMATE SOUND REPRODUCTION**

**TO KEEP
YOUR PROFITS
UP**

**NO TIME OUT FOR BREAKDOWNS
SAFE HANDLING OF FILM**

**WE GIVE YOU BRITAIN'S Supreme 16mm
SOUND-ON-FILM PROJECTOR**

 **The VICTOR**
ANIMATOPHONE

*Ask us now for full information . . . and
remember, the machine we'll demonstrate is
the one you'll buy.*

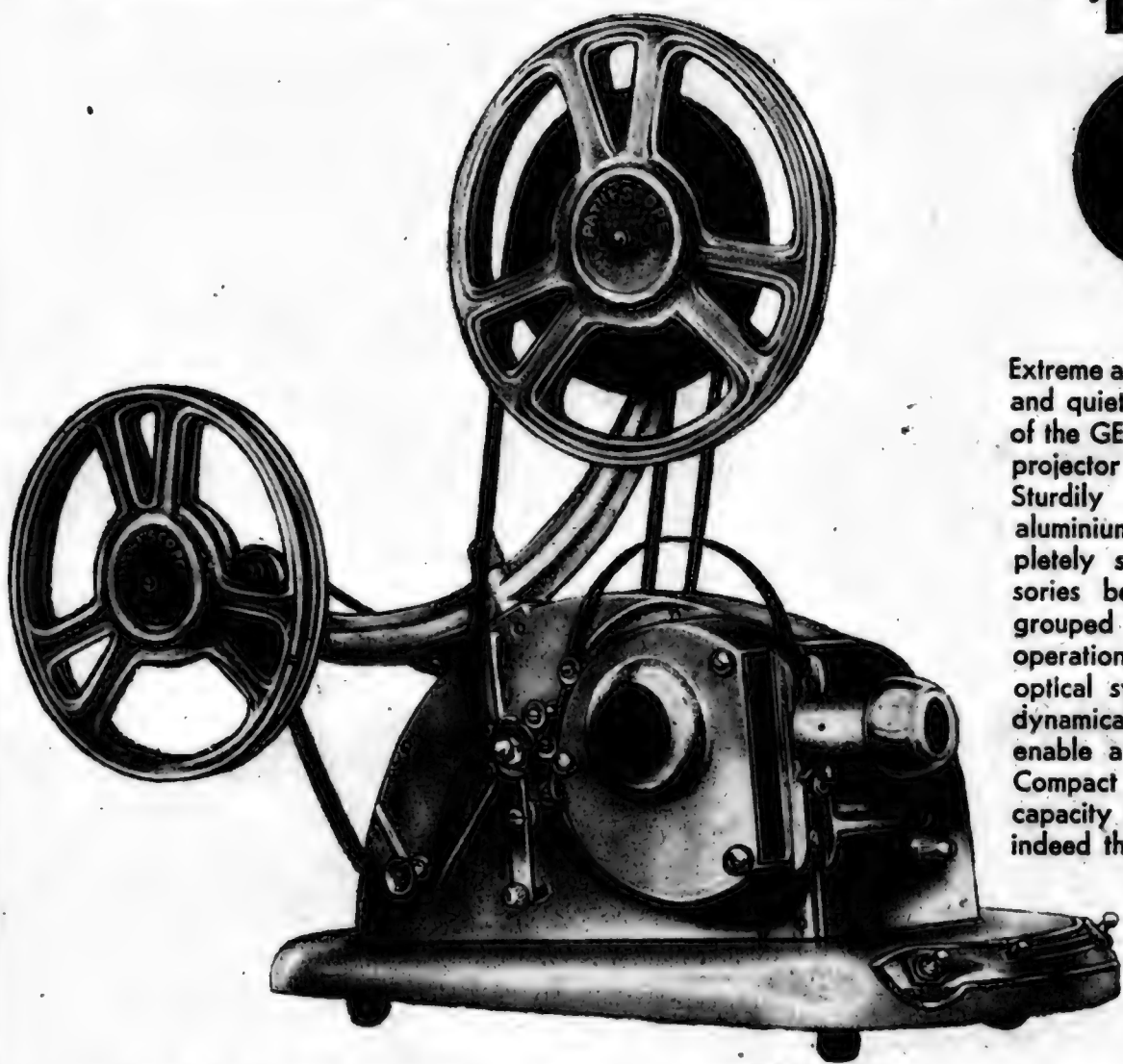
VICTOR ANIMATOGRAPH CORPORATION (LONDON) LIMITED
9, Cavendish Square, London, W.1. Phone: Langham 2621

★ **You'll never look back
with a VICTOR!**



NEW

The GEM



Extreme accessibility, flickerless reproduction and quietness of projection are the features of the GEM—the latest and most up-to-date projector in the Pathescope range. Sturdily constructed of high pressure aluminium die castings, the GEM is completely self-contained, no external accessories being required. All controls are grouped together facilitating fingertip operation, whilst the specially designed optical system and lamp, together with a dynamically balanced shuttle movement, enable a brilliant picture to be obtained. Compact and attractively finished with capacity for 900-ft. films, this machine is indeed the GEM of projectors

PATHÉSCOPE MOVIES IN THE MODERN MANNER

Rewinders

Actina

ACTINA universal folding rewinders are designed for handling 8-mm., 9.5-mm. and 16-mm. spools of a capacity up to 1,600 ft. There is a double fitting for 9.5-mm. and 16-mm. on the spindles and a sleeve adaptor for 8-mm. stock.

Arms are self-locking when retracted. Size, when folded, 15 in. by 16 in. by 4 in.; weight, 5½ lb. Finish is in black crackle enamel on glossy black baseboard. Price: £5 12s.

Ardeeco

FITTED with folding arms for easy storage, the rewriter manufactured by Ardeeco Products, 43, Surbiton Road, Kingston-on-Thames, will take spools of over 1,600-ft. capacity.

It has a special positive locking device to hold the mechanism when in use. The rewriter is interchangeable for 9.5-mm. stock. Finish is black crackle with nickel-plated fittings.

Barnet Ensign

DUAL film rewriter is being marketed by Barnet Ensign, Walthamstow, E.17. It consists of two reel standards mounted on an oak base, 20 in. by 5 in.

Spindles are easily removed, enabling 16-mm. or 9.5-mm. reels to be edited or rewound. The rewriter is supplied with 800-ft. 16-mm. spools (£3 3s.), 1,600-ft. 16-mm. spools (£3 19s. 6d.), or 15-mm. spools (£3 3s.).

Jacksons Cine

TOTAL enclosure of gears is one of the special designs of the rewriter made by Jackson's Cine Equipments, 105, High Street, Eton. The spindles will take spools of square or round centres up to a 1½-in. diameter, 2,100-ft. capacity. Price: £6 17s. 6d.

Ernest F. Moy

ACCOMMODATION for 2,000 ft. of film is made with the aluminium tables fitted to the rewriter made by Ernest F. Moy, 134, Bayham Street, Camden Town, N.W.1. These tables are mounted flush with the surface of the work bench.

A retractable centre facilitates the easy removal of the film.

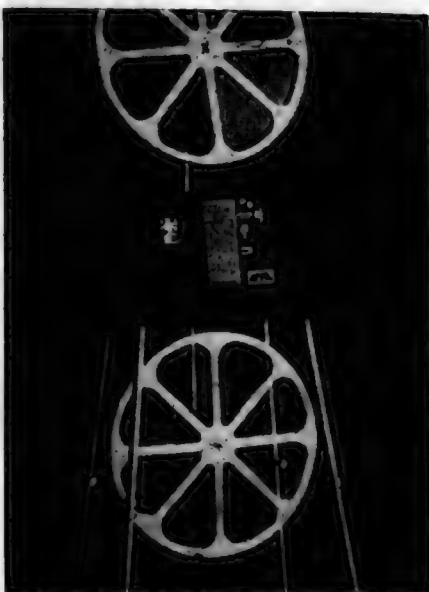
Pathe Equipment

EASY-RUNNING geared spindles are a feature of the rewriter by Pathe Equipment, 111, Wardour Street, W.1. It is a stoutly built piece of equipment capable of taking 1,600-ft. spools. Price: £4 4s.

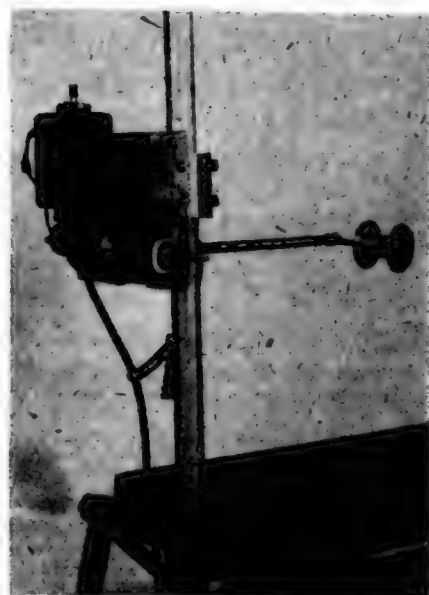
Robert Rigby

GEAR ratio of 3-1 is employed in the Premier rewriter put out by Robert Rigby, Premier Works, Northington Street, W.C.1. It consists of two cast-iron columns mounted on a polished oak baseboard.

Gears are totally enclosed. It has a capacity of up to 2,000 ft. There is another model with both gears geared. Price: £4 4s.



Sufficient film to put on a 3-hour non-stop show can be carried on the C.H.G. device marketed by M. W. Dunscombe



A safety clutch is one of the features of Jackson's Cine Equipment's continuous-shows apparatus, sold separately or fitted to a projector



Complete silence in operation is claimed with the non-stop unit marketed by P.J. Equipments. Stand is fully adjustable

C.H.G.: Less Projector Strain is Claimed

LESS strain on the projector and increased lamp life are claimed with the C.H.G. continuous-shows equipment marketed by M. W. Dunscombe, St. Augustine's Parade, Bristol. These features are achieved with an independent motor fitted to the device, which assists the projector motor and the reduced amount of switching incurred with the fitting.

It will accommodate sufficient film to put on a three-hour show without a break. A clutch arrangement controls the speed of the two 6,400-ft. reels housed one above and one below the projector.

Delivery: Six weeks. Description: May 22, 1947. Price: £75 complete.

Jacksons: Adjustable Speed Control

AUTOMATIC continuous shows of up to three hours' duration are possible with the device manufactured and marketed by Jackson's Cine Equipments, 105, High Street, Eton.

As the film unwinds from the outside overhead reel on to the lower reel, the speed of the independent motor assisting the film through the projector is automatically decreased. A safety clutch is fitted to obviate damage to the film.

There are two models of the Jackson automatic show equipment—a separate unit on an upright stand or special fittings for the projector.

Description: May 22, 1947. Price: £65 as separate unit; £75 fitted to the projector.

P.J. Equipments: Silent in Operation

NO alteration to the projector is required for the fitting of the non-stop shows equipment marketed by P.J. Equipments, 3, Onslow Street, Guildford. The device consists of an orthodox projector stand with motorised take-up arms housing two oversize spools.

The stand is fully adjustable for height and tilt, and the mechanism is claimed to be completely silent in operation. Shows of up to 2½ hours' duration are possible with no break for changeover.

Description: September 18, 1947. Price: £35.

Dunscombe: Automatic Colour Flooding

AUTOMATIC colour flooding with proscenium and auditorium lighting is possible with a new device designed, manufactured and marketed by M. W. Dunscombe, 5, St. Augustine's Parade, Bristol. The equipment operates on a four-colour dimming system, which can be preset to give any range of colour mixing.

The sequence of different colours—red, blue, amber, etc.—takes five minutes to mix before the cycle is repeated. These effects are continued until the operator is

NON-STOP

Devices

ready to open the show—the colours are then faded out while continuing to change.

A bank of four resistances are employed and controlled by a 1/20-h.p. motor. Any sequence of changes can be selected.

Jacksons: Remote Control Curtains

REMOTE control curtain gear is being supplied as a self-contained component by Jackson's Cine Equipment, 105, High Street, Eton, Bucks. The installation consists of a mercury reversing switch, 3-belt drive, push-button controls, and light dimmer, mounted on an all-metal base and driven by a ¼-h.p. universal motor.

Pathe: Constantly Changing Colours

THE Spectrola, an automatic lighting effect device, is being marketed by Pathe Equipment, 111, Wardour Street, W.1. It can project 24 constantly changing rainbow colours over a large area.

The Spectrola is operated by a Universal 200/250-volt or 110-volt D.C. motor.

Price: £60.

Splicers

Barnet Ensign

The Popular splicer made by Barnet Ensign, Walthamstow, E.17. is fitted with an accurately ground and hardened steel scraper, film shearing lever and pressure pad. Nickel-plated finishings mounted on a wood base. Price: £1 16s.

The company's Universal model—a larger appliance—incorporates a safety-type scraper which will not damage film base. Finish is chromium on a metal base. Price: £5 5s.

Jacksons Cine

Chromium plated and mounted on a hardwood base, the splicer by Jackson's Cine Equipments, 105, High Street, Eton, Bucks, can take 8-mm., 9.5-mm. or 16-mm. stock. Price: £5 5s.

Pathe Equipment

Four-edged film scrapers are fitted to the "Splice In A Trice" splicers made by Pathe Equipment, 111, Wardour Street, W.1. Price: £6 6s.

Robert Rigby

Two splicers are being marketed by Robert Rigby, Premier Works, Northington Street, W.C.1.

The Junior model consists of a steel base with a pair of guide pins at each end. A central steel bar has a movement equivalent to a full sprocket hole join. Price: £2 12s. 6d.

A replica of the company's 35-mm. model, the Professional, is made of cast-iron and mounted on a crystalline black-enamelled base. Price: £6 6s.

AIDS TO Editing

Acmaide: Acmiola Picture Head

AN Acmiola Picturehead, similar to the company's 35-mm. machine, is being marketed by Acmaide, Colneside Works, Oxford Road, Denham, Middlesex. In this film-viewing device a special optical system has been introduced to give a final projected picture of 2 in. by 1½ in.—sufficient size to enable lip movements to be easily read in mid shots.

The company is at present constructing the prototype of a 16-mm. Model C Acmiola film-viewing and sound-reproducing machine. It will follow the general design of the well-known 35-mm. apparatus and will give a projected picture of the same size—8½ in. by 6 in.

It will be in production within the next two months. Price will be in the region of £395.

Ilford: Low-Priced Densitometer

A low-priced densitometer—a device for measuring the density of film printing—has been placed on the market by Ilford, National House, Wardour Street, W.1.

The measuring gauge in the microscope-like eyepiece controls the matching lights under the opaque-glass base.

There are two models—all mains at £14 and battery at £12.

Moy: Self-Change Numbering

Ernest F. Moy, 134, Bayham Street, Camden Town, N.W.1, has produced a 16-mm. edge-numbering machine. Since the numbering is carried out by inked metal characters, developed or undeveloped film, either negative or positive, can be dealt with. The film is numbered while moving uninterruptedly around a drum. Below the drum is the rotating head carrying the characters; this rotates once in every foot of film.



Developed or undeveloped film can be handled by this numbering machine by Ernest F. Moy. Inked metal characters are used

During its rotation the numbers are first brushed to remove surplus ink and then pass over a wiping pad. They are inked, and at the top of their travel imprint the number on the edge of the film.

The number is changed automatically for each revolution, and the head may carry up to six characters, which may be varied to suit the needs of the user.

Jacksons: Modified Electrowinda

A modified version of the popular "Electrowinda" editing table is ready for the market from Jackson's Cine Equipment, 105, High Street, Eton, Bucks. Designed as an editing and preview table, the appliance embodies all the features of the Electrowinda plus a mechanism for projecting moving pictures on to the editing plate. A small speaker built into the back plate of the bench relays the sound track to give a complete preview of the edited print.

The table consists of two electric motors operating turntables—these are foolproof, controlled to prevent two-way pull—which are operated by the knees for editing. A simple switch-over device brings a small projector mechanism into play which, by means of prisms and mirrors, throws an image of the moving film on to an angled opaque view plate. It is operated from the mains.

Price (approx.): £250.

Screens

Actina

A SELF-ERECTING and a roller type are among the screens marketed by Actina, 10, Dane Street, High Holborn, W.C.1.

The "Actina" self-erecting measures 40 in. by 30 in. and 52 in. by 39 in. It packs away in a Rexine-finished box. Several surface finishes. Prices £6 to £9 17s. 6d.

Roller models from 24 in. by 18 in. are priced at £1 1s. to £6 12s. 6d.

G.-B. Equipments

Four screens in one are claimed by the distributors, G.-B. Equipments, Imperial House, Regent Street, W.1, for the new "4-way" screen. It is mounted on a tripod and can be folded up into a streamlined aluminium case.

The 50-in. square model in glass-beaded and matt white weighs 12 lb.

R. F. Hunter

Screens by R. F. Hunter, "Celfix," House, 51, Gray's Inn Road, W.C.1, are available in four types.

"Celfix" is a de-luxe portable model with automatic opening and closing from a self-contained box. Sizes from 40 in. by 30 in. to 80 in. by 60 in. Prices from £8 12s. 6d. to £27 10s.

"Self Recta" screen is another self-contained model. Available in silver or glass beaded in sizes 27 in. by 20 in. to 52 in. square. Prices £3 5s. to £11.

Designed for the home, the "Roller" screen, complete with side stretchers, has a silver surface identical with that on the

AUXILIARY Equipment

British Films: Public Address Gear

PUBLIC address apparatus marketed by British Films, 199, Piccadilly W.1, covers a wide range of equipment. Of particular interest to 16-mm. showmen is the set designed especially for use on cars.

This set is available for hire or sale. Hire terms are 15s. per day with a minimum charge of £2 5s.—or £5 per week. Sale price is £46 12s. 6d.

British Films' generating plant—the Brimain power unit—has been specially designed for 16-mm. projection equipment. It has an automatic control to cut out voltage range—it can be pre-set for any projector.

Controls are remote and can be fixed near the projector with the generator out of earshot. Output of the Brimain is 1.25 KVA (constant rating) at 230 volts A.C.

Price complete £125.

Sound Films: Miniature Pre-Amplifier

A miniature self-contained pre-amplifier for use with microphones

"Celfix" series. Sizes 51 in. by 39 in. to 72 in. square. Prices £4 2s. 6d. to £11.

A low-priced series, "Raybrite" screens are fitted with two feet for stability-standing. Sizes 24 in. by 18 in. to 50 in. square. Prices £1 7s. 6d. to £5 7s. 6d.

Andrew Smith Harkness

Andrew Smith Harkness, 96-100, Kensal Road, W.10, is marketing four types of Westone screens.

The tubular portable model is mounted on a 4-ft. tripod. Made in matt beaded in silver, the prices range from £17 to £30.

Spring roller type screens are housed in wooden boxes with side arms working automatically. Sizes from 4 ft. to 14 ft. Prices from £11 15s. to £42 12s.

Roller, cord and pulley models can be obtained in sizes up to 24 ft. wide. They are designed for permanent installations. Prices £6 to £22.

Westone side stretcher models, designed for the low-price market are easily erected and collapsed. Prices from 4s. to 12s. 6d. per square foot.

Perforated Front Projection

A wide range of screen for all types of shows is being marketed by the Perforated Front Projection Screen Co., 43-49, Higham Street, Walthamstow, E.17.

The models which have several surface finishes, are:—

"Rigid" screens, for wall or table use, fitted with folding feet. Sizes 18 in. square to 40 in. square. Prices £1 10s. to £5 15s.

"Calico" screens, in a stout frame, sizes 6 ft. square by 12 ft. square. Prices £1 11s. to £2 10s.

The "Iris," a roller screen with stretchers, in five sizes from 24 in. by 18 in. to 60 in. by 45 in. Prices £1 1s. to £6 12s. 6d.

Continued at foot of next column

of standard pattern—moving crystal or ribbon—is being marketed by Sound Film Service, 27, Charles Street, Cardiff. It stated that this device is particularly suitable for use with the L516 projector for commentaries.

The pre-amplifier carries name "Gamutone" and consists of midget valve, all dry battery transformer, combined switch and volume control and all associated components. It may be used on stand, suspended or as the handle of a portable microphone.

Provisional price £10 complete. The company has designed a sync record player for mobile static work. It is housed in an steel carrying case, the lid of which can be closed while playing. light-weight pick-up is fitted. Operation is by a 200/250-volt cycles A.C. motor. Response from 40 cycles to 8,000 cycles.

Price complete £15.

Sebel: Chairs for Mobile Shows

Two types of tubular-steel chairs of special attraction for the mobile showman, are being marketed by Sebel Products, 39-41, New Oxford Street, W.C.1.

The Stak-a-Bye (armless) chair is of all-steel construction and has a resilient seat. The frame has baked plastic enamel finish and seat is treated in wrinkle plastic. Floor and back clamps are available for bolting the chairs in rows. Dimensions (single chair), 33½ in. high by 17½ in. wide by 20½ in. deep; weight, 9½ lb.

Prices vary according to number ordered. For 1,000, a chair would cost at 25s. 11d., plus purchase tax. Stak-a-Bye armchairs are similar construction to the arm model with the addition of comfortable arms. They are available in a wide choice of colour schemes. Prices are on a sliding scale according to order. Example, 1,000 chairs each chair is priced 32s. 11d., plus purchase tax.

Espee: Two Test Frequencies

Two 16-mm. test and check frequency recordings are being marketed by Victor Espee Film Productions, 33, Webbs Road, Battersea, S.W.11.

Reel One gives constant frequencies of 100 cycles to 6 cycles. Total length of film, 21 ft. Price £4 2s. 6d.

Reel Two, sliding frequency covers the range 25 cycles to 8 cycles. Total length of film, 21 ft. Price £3.

The "Oxford," table model spring rollers, in two sizes, 33 in. by 25 in. and 44 in. by 3 in. Price £2 10s. 6d. to £4 17s. 6d., according to finish.

The "Cambridge," another roller type, in a case, from 33 in. by 25 in. to 52 in. square. Price £3 12s. 6d. to £8 5s.

The "Brilliant" roller, with patent stretchers, 5 ft. 3 in. by 4 ft. 6 in. to 8 ft. by 6 ft. Prices £5 12s. 6d. to £18 18s. 9d.

The "Super Brilliant," a roller fitted into a case, tension by knurled wheel, 5 ft. 3 in. by 4 ft. 6 in. to 8 ft. by 6 ft. Prices £6 7s. 6d. to £11 5s.

"Half a Moment" portable are in five sizes, from 24 in. by 30 in. and are priced at £5 5s. 6d. to £28 2s. 6d.

British Documentary FILMS FOR SALE

By arrangement with the producers—Paul Barralet, Ronald Haines, Brian Hession and Gilbert Church.

- Village by the Sea. (Devon). 2 Reels.
- Going West. (Dorset). 2 Reels.
- Going North. 2 Reels.
- Broad Acres. (Yorks). 2 Reels.
- Cornish Ramble. 2 Reels.
- It's Spring Again. 2 Reels.
- Bruges. 2 Reels.
- Texel. 2 Reels.
- Zion's City. 1 Reel.
- Mine's a Terrier. 1 Reel.
- Land of Springbok. 4 Reels.
- Land of Maple Leaf. 4 Reels.

(See Lists).

Price 16 mm. Sound £6 per reel. Poliwaxed. Fibre Dawt transit cases, spools, cartons, rewind tables, projectors (various makes), New Vinten camera 35 mm. with lens, filters, stand, meter, range finder for hire. Productions undertaken. New Brochure 1/3.

DAWN TRUST FILM LIBRARY
Aylesbury + + Bucks.

JOHN KING FILMS

Briefly and to the point . . .

Details of our Sale, Hire, Repair and Maintenance, Film Production, Film Presentation, Recording, Sound Library Services in our latest fully illustrated booklet, "FILM AND SOUND IN THE MODERN AGE" free on request.

16 mm. SOUND FILM LIBRARY including color subjects. Stars—Frederic March, Alan Ladd, James Dunn, Bela Lugosi, Jack Hulbert, Laurel & Hardy, E.G. Robinson, Charles Ruggles, and many more.

Reasonable Hire Rates—from 3/6 per Reel. Films in first-class condition. No Deposit. Fully illustrated catalogue. November edition now available.

NEW EQUIPMENT — complete with Transformers.

VICTOR ANIMATOPHONE. Mod. 40. 750 watt. 15 watt sound.	
Delivery 4 weeks approx.	£220.
AMPROSOUND PREMIER 20. 750/1000 watt. 15 watt sound.	
4/12 weeks delivery	£213.10
AMPRO IMPERIAL SILENT. 750 watt. 4 weeks delivery	£97.10
BELL HOWELL-GAUMONT. Mod. 601. 750/1000 watt. 11½ watt sound. Delivery February, 1948	£232.10
BURVILLE SOUND. 750 watt. 13½ watt sound. 4 weeks delivery	£216
KODASCOPE 8 mm. 300 watt. Delivery November/December	£30
PATHESCOPE GEM. 9.5 mm. 100 watt. Delivery December/January	£33
Projector Stands, 10 gns.	Rewinders, all sizes, £2.17.6.
Screens, 2-ft. to 12-ft., £2 to £16.	Splicers, £3.10 to £6
Reels, all sizes, from 3/-.	16 mm. Sound Cartoons, 75/- each.

USED EQUIPMENT — selected items.

16 mm. Kodascope. Mod. E. 500 watt	£39.10
G.B.L.516. ex. condition.	£175
G.B.L.516. new, used few times.	£210
G.B.L.516. new, unpacked.	£220
Ditmar Duo. 9.5 mm. & 16 mm. 500 watt case.	£87.10
Pathescope 200B plus. 9.5 mm. & 16 mm.	£42.10
16 mm. Amprosound. Mod. N. 750 watt	£125
16 mm. B. & H. 400 watt	£50
16 mm. Agfa Iso. 375 watt	£75
9.5 mm. Pathescope 200B. Films, etc.	£35

Film House, East Street, Brighton

London Office: TEL.: 3918/3919 Film Library:

59, George Street, Baker Street, W.1.
Welbeck 9808.

London Road, Camberley, Surrey.
Tel.: 544.

FIFTY NATIONS

are represented among the members of the British Film Institute who share a belief in the future of the film. For full information, please write to:

4 GREAT RUSSELL STREET
LONDON, W.C.1

The British Film Institute

—an independent organisation financed through H.M. Privy Council.

POLIWAX

*The
Film Treatment
Specialists*

49, PRAED STREET, W.2 PAD. 0372



MOBILE UNITS

available for any part of
Britain

(DUAL BELL & HOWELL PROJECTION EQUIPMENT)

SERVICING

All types of Projectors, Cameras
and Cine Equipment efficiently
serviced and repaired

EACH REPAIR GUARANTEED FOR
4 MONTHS

Technicians available for servicing apparatus
on your own premises. Intricate parts made
in own workshops. Large selection Projectors,
Films, Screens and Cine Equipment for Sale
or Hire.

THE MOBILE FILM COMPANY

(Producers & Exhibitors) LTD.

Contractors to Government Departments and Local Authorities

110, ALBANY STREET, N.W.1. Euston 2233-4

The SUPER PROJECTOR STAND

folding type for 16 mm. equipment

Acclaimed by all as the finest Projector Stand yet produced. These Stands designed for Schools, Travelling Cinemas, Lecturers, and fulfil a long required need. They are very suitable for use with B.T.H., Bell & Howell, Gaumont British, Victor 16 mm. Film Projectors and Instruments for other purposes. Manufactured in our own works to a very high specification with British materials, by British labour.

CLOSED

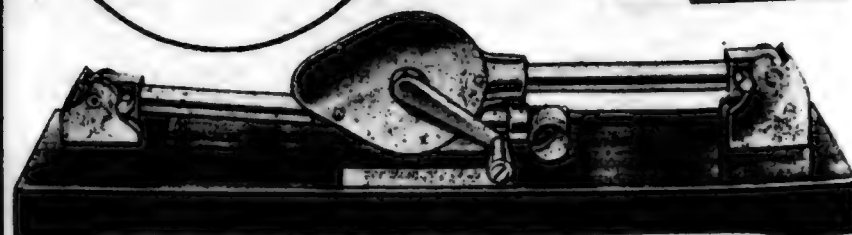
OUTSTANDING FEATURES:—

- Light, Portable and Compact, of great strength and rigidity in use, yet flat when folded.
- Easily adjusted angle of Projection.
- Ball-joint feet, enabling stand to be used on irregular floor surfaces.
- Adjustable non-slip arresters, so that stand may be used on a sloping floor.
- A conveniently fitted spool rack to accommodate 6,000 feet of film on 400, 800 and 1,600 ft. standard 16 mm. Spools.
- Stove enamelled finishes in colour.
- Height in use, 46 inches.

Purchased by L.C.C. and other Educational bodies, also industrial concerns.



AN
ARDEECO
PRODUCT



The SUPER 16mm. FILM REWINDER

The foremost, folding, self-locking 16 mm. Film Rewind Equipment on the market. Designed and manufactured to a high Specification, the various finishes give a very attractive appearance. Machine cut gears, running completely enclosed in light grease. A Precision job, all parts interchangeable and replaceable.

- Compactness for storage purposes.
- Very robust construction, giving many years of trouble-free Service.
- Will take spools of over 1,600 feet capacity of both British and American standards.
- An Ingenious Positive locking device when in use.
- Interchangeable for rewinding 9.5 mm. Film also.
- Nickel plated and Black crackle finishes.

Trade enquiries to: **ARDEECO PRODUCTS LTD.**
SCIENTIFIC INSTRUMENT MANUFACTURERS,
43, SURBITON ROAD, KINGSTON-ON-THAMES
Phone: KINGSTON 6411.

Thumbnail Check Up Reveals

16-mm. PRODUCTION IS BOOMING
IN THE PROVINCES

SINCE the war, there has been a mushroom growth of 16-mm. production in the provinces. New companies have sprung up in all corners of the country, and many older concerns are launching out with ambitious expansion schemes.

To find out how provincial producers are faring—what they are making, and how direct 16-mm. is standing up to the job—SUB-STANDARD FILM commissioned a number of its correspondents to comb their districts for representative illustrations of post-war enterprise. Here are their individual stories, told in the form of a thumbnail tour of England, Scotland and Eire.

As we are putting the spotlight on the provinces it is natural that we should select the Trade's second city for the starting point of our lightning tour. In Manchester we find the headquarters of three of the foremost out-of-town producing companies, the National Film Agency, the Times Film Company and the film department of the Co-operative Wholesale Society.

Commerce Wants Colour

The National Film Agency was established by the late Walter Stott in 1906. In 1936 the concern became a limited company, and last year a modernisation scheme was carried out at the firm's Victoria Street offices. Part of this scheme was the conversion of the basement into a well-appointed demonstration theatre.

Eric Barrow, the present managing director, is the son-in-law of the founder of the firm, and is the company's head of production.

In the basement of the Victoria Street premises there is an editing and cutting room, a room for titling, and the service department. Four service engineers are on the staff. The company uses Zeiss Ikon, Paillard Bolex, and Bell and Howell 16-mm. cameras. Certain work is undertaken on 35 mm.

Films are taken silent and post synchronised with sound in London.

"Most of the commercial films are now required in colour," commented J. H. Bingham, a director of the firm. "In these cases Kodachrome stock is used."

Eric Barrow has been commissioned to make a film of the young King of Iraq who arrived in this country recently for schooling.

Mr. Bingham said the company plans to continue and expand its policy of specialising on 16-mm. films for commercial undertakings and private individuals.

Travelling across to St. Peter square we find the head offices of Times Film Company, an associate of Times Theatres, Allied Theatres and Chester Theatres—proprietors of the Tatler News Theatre, Manches-

ter, the Tatler, Leeds, and the Tatler, Chester, respectively.

In 1945 Dr. Denis Ward, who was then with Imperial Chemical Industries, and was keenly interested in 16-mm. production, teamed up with C. W. Fennell, of the Times Theatres to produce 16-mm. documentary, educational and interest films.

A unit started to function in the autumn of that year. It was located at the Tatler News Theatre, Chester, where a small laboratory was situated. By 1946 the unit became the Times Film Company, its directors being R. A. Birley, chairman; C. W. Fennell, managing director; S. Seeman and J. H. Beynon (who are also directors of Capital and Provincial News Theatres); Eric Williams (of Baling Studios); and John Hardman (secretary). Denis Ward is commercial manager and producer.

Other personnel: Chief cameraman, P. W. Dennis, A.R.P.S.; M.B.K.S.; production manager, F. Chilton; chief sound-recording engineer, L. Francis; assistant director and editor, D. A. Clarke; musical adviser and consultant, John Aronowitz.

Location Equipment

Premises at 10, Grosvenor Street, Chester, where most of the production is controlled, house the camera department, a small studio, cutting rooms, sound-on-film recording, workshops and dark-rooms. In Manchester's Oxford Street is the recently opened disc-recording studio. Most of the films are produced in colour on Kodachrome and are processed at outside laboratories.

"The disc-recording studio is not required to be fully occupied by the film production set-up," explained Dr. Ward, "and we have the studio in Manchester to make records for anyone who requires them."

Five cameras, two of them Kodak two Bell and Howell and one Bolex, are used by the company, which has its own electrical equipment for location work. The main distribution board takes three-phase alternating current at 440 volts from the mains at the particular premises. The current is then split to three sub-distribution boards each of which serves three mobile panels. Each panel has six lighting-plug points—a total of 54 points—and can take 2 k.w. normal load.

"This lighting equipment is different from that required for ordinary studio work," remarked Dr. Ward. "It is specially designed for work on industrial locations and in confined spaces."

The Co-operative Wholesale Society has been actively engaged in the use of films for propaganda purposes for many years, and as far back as 1898 a road show section of the publicity department was formed. This road show service has been in constant operation, with the exception of the war years, since that date.

Prestige Subjects

In 1940 the C.W.S. directors decided to form a production unit. George Wynn, well known in film circles, was appointed to take charge. The unit came through the war years with several Ministry of Information films to its credit.

The unit is well equipped with camera and lighting equipment to make advertising, industrial, educational, staff training and documentary films.

Staff-training films have been a great help in rehabilitation schemes and are proving very successful as a visual aid in the training of new entrants to the various sections of the organisation. Direct advertising films have given place to the prestige type of publicity film—"The Milk We Drink" is a recent production within this category. For the youth clubs within the movement, an educational film entitled "Youth Looks Ahead" was finished early this year.

It is the aim of the C.W.S. Film Department to make the unit one of the best provincial production concerns in the country.

Leaving Manchester, we pay a quick visit to Lancaster to make our acquaintance with a pioneer in the production industry—W. Travis Jackson, principal of Travis Jackson Productions, at 19, Station Road, Hest Bank. An enthusiast for the film in education, Mr. Jackson is devoting considerable research to a new type of 16-mm. classroom subject.

100 Per Cent. V.A.

The time will come, contends Travis Jackson, when education will consist of 100 per cent. visual and sound media. In the meantime, he says, educational authorities in certain districts are still biased against the motion picture as an aid to teaching.

Before we leave the north country, let's look up another old-timer in the business—W. Crookes, who runs Crookes Cine Sound Film Library at North Marine Road, Scarborough. Home movies whetted his appetite for films and by 1930 he had a mobile shows itinerary

Continued on page 159

With These Men
the Password is
"Enterprise"



A representative group of provincial producers. Left, GEORGE WYNN, and ERIC WOOLEY



GILBERT HAWKER and PETER BOULTON, the team behind Suffolk's latest enterprise, Boulton-Hawker Films



JOHN KING, left, specialises in publicity subjects while TRAVIS JACKSON is engaged on classroom films



Two of Edinburgh's leading personalities, HAMILTON TAIT and ALAN HARPER

16 mm. ♦ 35 mm.

MOBILE EXHIBITORS ♦ DISTRIBUTORS AND PRODUCERS

Always at your Service

MOBILE CINEMA SERVICES LTD.

**STUDIO SPACE
AVAILABLE**

Industrial and Educational Specialists
in Production and Distribution
WHOSE MOBILE UNITS COVER ENGLAND
with 1947 Equipment and 1946 Vans
and backed by 30 years of experience
in the Film Industry.

MOBILE CINEMA SERVICES LTD.

Glenbuck Studios, Glenbuck Road, Surbiton. Elmbridge 5211-2-3

9.5m/m

WATSOFILMS
COVENTRY

16m/m

The Largest Independent Film Distributors in England

Over 360 titles in 16m/m Sound, including the following outstanding features:

M
BLOCKHEADS
SO ENDS OUR NIGHT
WAY OUT WEST
I MET A MURDERER
NEW ADVENTURES OF TARZAN
TARZAN AND THE GREEN GODDESS
ESCAPE TO HAPPINESS

UP WITH THE LARK
SHARK WOMAN
THREE IS A FAMILY
THE DEVIL BAT
GANGS INCORPORATED
SECRET EVIDENCE
MOONLIGHT SONATA
RAINBOW ROUND THE CORNER

ECHO OF APPLAUSE
HOLD THAT WOMAN
JUNGLE MAN
I TAKE THIS OATH
MARKED MEN
and
Six new Westerns
etc., etc.

Numerous Cinecolor and Black and White Cartoons Rin Tin Tin Features Hop-a-long Cassidy Westerns
Laurel and Hardy Comedies Travel and Documentary Films Window of the World Technicolor Series
Subjects for Sale/Hire/Exchange Films for the Home or Hall Cinema Foyer "stills" for all our features

Film Rentals from 4/- per Reel per week

Full details contained in our 40-page Catalogue

Cine Accessories of every description, Reels, Rewinds, Cement, Lamps, Display Boards for the 16m/m Exhibitor
etc., etc.

16m/m Silent Films in black and white and Kodachrome, rentals from 3/- per reel, per week

9.5m/m Sound and Silent Films for hire, from 1/6 and 3/- per reel, per week

We distribute all four sizes/types of film, with a separate Catalogue for each. Send a 2/6 P.O. for a complete range of literature, and state Projector/s in use, and/or size of film in which interested

Phone:
4551

WATSONIAN FILM SUPPLY • FILM HOUSE • COX STREET • COVENTRY

Grams:
WATSOFILMS

WITH THE PROVINCIAL PRODUCERS

Demand for Colour in Industrial and Educational Films Increases



GODFREY DAVIES and HAROLD JUGGINS, director and managing director of Birmingham Commercial

(Continued from page 157)

which would make some of the present-day outfits look like a country bus service compared with the London Passenger Transport Board.

Service with the R.A.F. in the war forced him to suspend his advanced production plans, but picking up the threads after demobilisation, he is making a hit with local interest subjects—some in colour.

Service Team

Travelling down the East Coast, we step off at Suffolk to meet Peter Boulton and Gilbert Hawker, principals of Boulton-Hawker Films, Hadleigh. Like many post-war enterprises, this concern was created as a result of Service association—both producers served with the R.A.F. in the Middle East.

The business of Boulton-Hawker was started in June, 1946, and the first films delivered made up a series of 12 geography teaching subjects edited for classroom use from material shot by Mr. Boulton in the Middle East and Africa. These films were well received by the teaching world. Further classroom films followed in March and October this year, and due for early release are four more—including a 15-minute colour film dealing with East Anglia as a geographical unit. Future policy will be framed to meet requirements of the Visual Aids Committee.

Production is carried out on 16-mm. with the use of colour wherever possible. Boulton-Hawker believes that the economies possible with 16-mm. shooting opens up the field of the film in training and publicity to many sponsors—especially those with specialised audiences to consider.

Birmingham Duct

On the map, it's a simple process to cut across country from East Anglia to Birmingham. Here we find two more prominent names in the 16-mm. industry—Birmingham Commercial Films and Cine Equipments.

Established in 1938, Birmingham Commercial Films is an offshoot of the parent organisation of Harold Juggins, a photographic business which was established in

1890. Harold Juggins, the managing director of Birmingham Commercial Films, has had 40 years' experience in photography and lighting technique, which, coupled with an extensive and intimate knowledge of almost every manufacturing process, has proved an invaluable combination in commercial film production. A co-director, Godfrey Davies was apprenticed to commercial film production and became commercial manager in 1939.

Specialists in the production of 16-mm. sound and silent films in monochrome and colour, this organisation has covered an interesting and varied list of subjects, from agricultural machinery, bridge-building and biscuit-making, to chain-making, electric lamps, railway engineering, and ship-building. The company is a member of the Association of Specialised Film Producers.

Editing for Clients

The main camera used is a Cine Kodak special, with the necessary battery of lenses and 200-ft. interchangeable magazines. A Zeiss Movikon and Paillard Bolex are also used when the occasion arises. A film editorial service caters for clients who require their films editing and titling.

Little more than 10 years ago, three enthusiastic amateur photographers set about building up a specialist 16-mm. service to cater for the Midlands. The prime mover in the small enterprise, which resulted in the formation in 1936 of Cine Equipments—which now has its head office at 35, Colmore Row, Birmingham—was L. F. Taylor.

He and two associates rented an office in Warwick Chambers, Corporation Street, and, in addition to engaging in the distribution of kinema equipment, specialised in the production of 16-mm. commercial and educational films. Two years of steady progress was followed by the removal to their present headquarters in 1938, and in November last the firm opened a branch in Dale End.

Promising Future

Cameras used are a Kodak Special, Bolex Palliar and Bell and Howell 701A. Mr. Taylor believes there is a promising future for 16-mm. production in education, industry and entertainment.

Travelling down by the Great Western line makes a visit to Aylesbury, in Buckinghamshire, a simple matter. It's well worth breaking our journey southwards to call at the studios run by Dawn Trust. An interesting point about this concern is that it was reconstituted in 1943 to comply with the legal charity regulations.

It started in 1933 as the Night Film Club—its present energetic chief, Brian Hessian, being the founder—became the Dawn Trust at



JOHN C. ELDER, pointing, directs an experimental marionette version of a nursery rhyme for Elder-Dalrymple Productions

Elstree in 1937 and is to-day one of the biggest concerns distributing and producing religious type films.

In addition to managing the Trust's distribution side and experimenting in projection gear, Brian Hessian takes on a lion's share of the production activities. Two films on the current schedule are "Goathorn," a 4-reeler concerning Poole Harbour, and "Ancient Stones." Scenes for both were shot on a new Vinten camera by Hessian last summer.

Dropping down to south of the Metropolis, our first call is Walton-on-Thames, in Surrey, where J. K. Beney is getting into full swing with his newly-formed Walton Sound and Film Services at Burwood Park.

Travel Subjects Featured

British and foreign travel films are occupying the schedule at present—"glimpses of Switzerland, 1947," has been delivered and a travelogue of the Lake District and Shropshire Highlands is in preparation. In the scripting stage, Walton Films has two instructional lined up, "Veterinary Surgeon" and "Dog Hospital."

Walton Films, which produces exclusively on 16-mm. is making a speciality of sponsored films for industrial organisations.

A little to the east, at Surbiton, we find the company created by the late Edward Godal during the war years, Mobile Cinema Services, specialising in 16-mm. industrial and documentary films. Most of the product delivered by this enterprising concern is shown on the company's fleet of mobile projection outfits. In this way it offers a complete service to all interested in the film as a medium for instruction or publicity.

On the current schedule is a series of films for the Mechanical Handling Engineers' Association. Another subject nearing completion deals with the industries asso-

ciated with the Radiation organisation.

Since the death of Edward Godal, the board of directors of Mobile Cinema Services has consisted of H. B. O'Mahoney, P. J. Lancelot Smith and R. Neall.

Puppet Specials

Further south, Blackheath Film Unit at Leatherhead concentrates on highly specialised subjects. Controlled by R. A. Cathles and R. W. Hardistry, the company makes films for road safety work, schools, technical colleges and industry. Puppet and animated model work is a speciality.

Shooting is not confined entirely to 16-mm., although during the last year the company has made big developments in the enlargement of films from 9.5-mm. and 16-mm. to 35-mm.

Four films are scripting. Surrey gives us a link with another go-ahead concern, although its activities are not confined to this county. The firm is John King Films, which operates, in addition to a London office, from East Street, Brighton.

In common with many other sub-standard specialists, John King wields his production activities in association with first-class shows and equipment service.

Publicity films became a speciality, and after a break for war service, John King returned to production with Bell and Howell and RCA cameras. His company's present subject is a monochrome documentary for the School of Navigation.

Much further along the southern coast we pull into the pleasure resort of Torquay, where Walden Films is entering its second year of full-scale production.

Behind this enterprise are several names well known in sub-standard circles—Eric Woolley (the managing director), Donald W. Aldous, Stuart G. Black, S. G.

(Continued on page 161)



THE ADIESCOPE FILM STRIP AND SLIDE PROJECTOR

Ideal for instruction or entertainment in **SCHOOL, LECTURE HALL or YOUTH CLUB.**



The Adiescope Universal with transformer and rewind attachment.

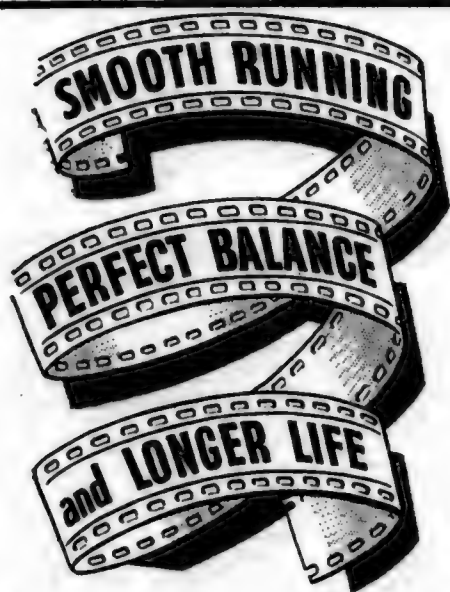
Operates off all A.C. and D.C. mains and 12v. battery. Rotatable Turret. Tilting device. Easy framing. Interchangeable masks for standard 24 x 18 mm. and 24 x 36 mm. films. Built-in adaptor to take 2" x 2" film or glass slides. Perfect cooling system. Brilliant illumination and clear definition.

Sole Agents: **INTERNATIONAL**
25A, KENSINGTON HIGH STREET, LONDON. W.8.

ENGINEERING CONCESSIONAIRES LTD.

Telephone: **WEStern 2265.**

Telegrams: **CONEXIM KENS LONDON.**



16-mm. CECOL SPOOLS & CONTAINERS

made of steel or aluminium, provides perfect protection for films. The CECOL Spool with "spun-over" rim eliminates risk of film damage. The container will withstand excessive weight without damaging the contents. Obtainable in 400, 800, and 1,600 ft. sizes.

LARGE LONDON STOCKS



SPOOLS & CONTAINERS

ALFRED G. ROBERTS

REGENT HOUSE, REGENT STREET, LONDON, W.1. Tel.: **MAYfair 3181**
Regd. Offices: The Cinematograph Eng. Co. Ltd., Wren House, 47/59, Hopton St., Southwark, S.E.1

Among recent **STRIP-TEXTBOOKS** (FILMSTRIPS AND TEACHERS' TEXTS) published by

COMMON GROUND

are included

LIFE IN A HEDGEROW

and

LIFE IN A WOOD

from our *Primary Biology series* edited by
Prof. H. R. HEWER

BIRDS AND MAN

from a series on *British Birds* by
Maj.-Gen. H. P. W. HUTSON, C.B., D.S.O., etc.

INTRODUCTION TO AREA

from *Visual Mathematics Series* by **D. M. BARRETT**

PITCH

from *Introduction to Music Series* by
W. G. WILLIAMS, B.Mus., etc., etc.

Other strips recently issued include additions to our Series on Town Planning, Regional Geography (Tea, Finland and South China), British Forestry, etc., etc.

Our current catalogue gives details of the list of 300 subjects so far published.

Strip-Texts 12/6 net per Unit

from

Educational Supply Association, 181, High Holborn, W.C.1

COMMON



GROUND

1a, SYDNEY PLACE, S.W.7

WITH THE PROVINCIAL PRODUCERS

Scotland Has an "Emigrant" Problem

(Continued from page 159)

F. Hill Matthews and W. E. Byne. Eric Woolley has some interesting opinions on 16-mm. production. "I believe," he says, "that 16-mm. opens up a field denied to 35-mm. The smaller gauge can operate profitably to cover educational, technical and scientific films, together with the type of documentary which makes use of natural material only. My company deplores the tendency to regard 16-mm. as an offshoot of the 35-mm. tradition, and it follows that only rarely do we aim at a market outside the 16-mm. orbit." Recent films made by Walden Films are: "Junction," a railway study; "The Potter's Wheel"; "Fishermen of England"; and "Swiss Scene."

Lecture Service

Torquay to Bristol may seem a long lap, but we've covered it speedily and are now with F. G. Warne in the company's Marsh Street headquarters.

Since 1930, when the concern launched out into the production field with a 16-mm. documentary designed for screenings in America, F. G. Warne has made over 50 sub-standard films—all silent.

Technical, training, publicity, travel and industrial are the types of films in which the company specialises.

R. F. Warne, one of the executives of the company, has offered his services to local social clubs to talk on "How a Feature Film is Made" and "The Development of the Movie."

So much for our glimpses of production in England's provinces. But what about Scotland and, to obtain a complete picture of the industry throughout these islands. Here!

Dublin's Latest

In Dublin is the newly formed concern of Cino Teoranta, started by two enthusiasts, Kevin O'Kelly and Colm O'Laoghaire. Both had experience in 16-mm. and had acted separately as assistant cameramen on Eire Government-sponsored documentaries.

After working on newsreel topics and taking library shots for American groups, they surveyed the local market and tried out the facilities offered by American and English laboratories.

They use Paillard-Bolex cameras and their Kodachrome and Ansco is processed in the U.S. For black and white, Gaevet's of Dublin give a very quick satisfactory service. E. Toner is managing director. Kevin O'Kelly is secretary and Colm O'Laoghaire in charge of technical side.

The National Film Institute production group under P. F. Butler has just begun to make 16-mm. silent instructional shorts to add to the large library of educational films purchased from England and America.

We'll re-cross to the mainland



How Times Film goes on location in a factory. Current for lighting is spread over sub-distribution boards serving mobile panels each fitted with 6 points

by the Larne-Stranraer route which brings us directly to the producers "over the border."

Scotland, as a whole, faces a major problem as far as its production is concerned—the replacement of trained staff who transfer to units and laboratories "down south." Recruiting drives are conducted periodically to attract semi-skilled workers who are trained up to the required standard, leave, and then the cycle starts again.

From the early bands of enthusiasts, the following concerns have emerged:—John C. Elder, working alone or, alternatively, as part of Elder-Dalrymple; Campbell Harper Films; Hamilton Tait Film Productions; Thames and Clyde; Kay's Scottish Films; Jas. E. Henderson (Aberdeen); and the groups associated with the Scottish Educational Film Society.

Educational Work

Elder Dalrymple Productions, formed in the early 30's, has a small stage, cutting rooms and viewing theatre at its Ayr studios. John C. Elder, director of productions, and recently turned full-time professional film maker, has been particularly active in educational film work over the past 20 years or more.

Elder normally uses Newman Sinclair cameras for 35-mm. monochrome work, but the increasing availability of Kodachrome has meant a step-up in the use of 16-mm. direct shooting. For this, B. and H. and Ensign cameras are employed.

J. Blake Dalrymple first became connected with the educational film movement in 1933. After the formation of the company with J. C. Elder he assisted in the production of the Carriek Classroom series and with various films for

Pathe Pictures and G.-B. Instructional.

In Edinburgh are the headquarters of the flourishing Scottish concern, Campbell Harper Films. The managing director is Alan Harper and his co-director is William W. Fulton.

Before the war the company made many industrial films, either sub-standard or reduced to 16-mm. for specialised audiences. It has made many sub-standard films in colour of surgical operations for the profession and delivered many subjects for the Department of Agriculture in Scotland.

Complete Plant

Campbell Harper is unusually well equipped. In collaboration with its associated concern, Kay's Scottish Films, India Street, Glasgow, it is running a complete 16-mm. developing and printing plant; this is to be expanded in the near future with the installation of 16-mm. reduction printers, a 16-mm. equipment for re-recording from 35-mm. to 16-mm., private preview theatres in both Glasgow and Edinburgh, cutting-rooms with moviolas, recording rooms, and a small but fully-equipped general production studio.

Another important Edinburgh unit is Hamilton Tait, of 17, Buckstone Terrace, of which Hamilton H. Tait is managing director, and Mrs. Tait secretary-director.

The Hamilton Tait productions are made on 16-mm. Kodak reversal film. Recording is made on sound on disc or film.

At present the different departments are spread over several quarters of the city, but the company is planning to build a fully-equipped film studio with laboratories on modern lines, as soon as conditions permit.

The first names in the creation of Glasgow's Thames and Clyde Film Company began more than 20 years ago when Stanley Russell helped to found the Film Society of Glasgow. This led to the creation of the firm known as Russell Productions in 1943, and in July, 1945, to a change of name when the firm became Thames and Clyde.

On this company's schedule is a "shipping order" for 16-mm. films for Glasgow Corporation and other users. These are due for delivery at the end of this month.

Northern Stronghold

James E. Henderson, of 277, Union Street, Aberdeen, is possibly the most northerly active film producing unit in the United Kingdom. The company is prominent as wholesale and retail dealers in photographic goods, and some twelve years ago began work in the 16-mm. commercial film field.

Particular attention has been paid to medical research work, and a steady flow of production has been achieved in this field. The firm uses a 16-mm. Cine Kodak Special, with a complete range of lenses of 1/2 inch to 6 inch, and for indoor use, four portable battens, each carrying six flood lamps with reflectors. Kodachrome is used almost exclusively.

"WHEN THE WHEELS SLOW DOWN"

A Sequel to "A MATTER OF OPINION"



"When the Wheels Slow Down" gives a startling picture of life in Britain in 1950, if the Transport Act comes into operation. It is a forceful and direct 8-minute film (sound only) designed and produced for the 16 mm. market.



This is what people say who have already borrowed the film:—

"A howling success!"

"Pictorially excellent..."

"...sound quality exemplary."

"A very fine production!"

"...propaganda powerful without being in the least boring..."

"This film has been screened to 150 members of this club, who, irrespective of their political views, appeared thoroughly to enjoy it."

"I felt that the opportunity to give a further screening... should not be missed."



Apply for copies to:

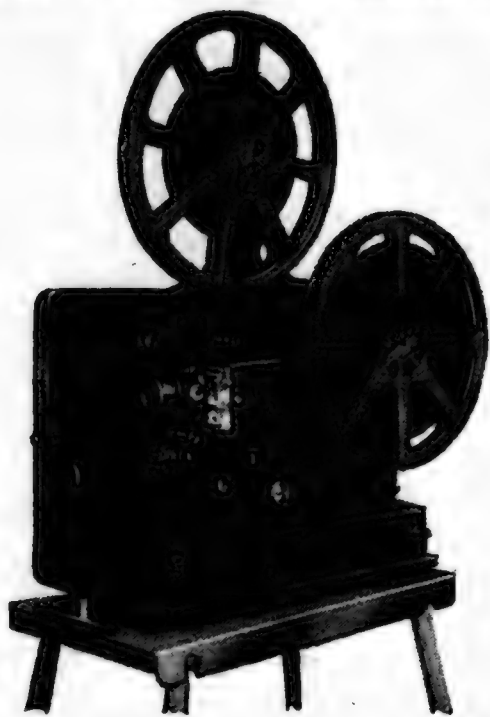
The Public Relations Officer,
Road Haulage Association,
146, New Bond St., London, W.1

Telephone: MAY 9050

COPIES LOANED FREE

HERE IS THE BEST 16 mm. PROJECTOR

The New "CARPENTER" DE LUXE
SOUND AND SILENT PROJECTOR



THE ONLY PROJECTOR WITH TWIN SYNCHRONOUS
MOTORS AND THREE SPROCKETS, THAT IS WHY

THE SOUND IS SO GOOD

Fully Illustrated Coloured Brochure K from Quick Delivery Distributors

D. WALTER & CO. LTD., 61-63, Lant Street, S.E.1

Tel. HOP. 3651

IT IS THE SERVICE THAT COUNTS THE ELSTREE FILM SERVICE

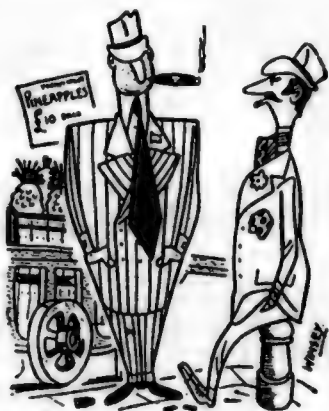
begs to announce that a First-Class
Printing Service has been formed for:

- ★ **POSTERS** (ONE, TWO, THREE COLOURS)
- ★ **WINDOW CARDS** (TWO COLOURS)
- ★ **MONTHLY PROGRAMMES**
- ★ **TICKETS**
- ★ **NOTE-PAPER HEADINGS**

All specially designed for the 16-mm. film
user. All printing carried out in perfect style.
Over forty different type faces in stock.

Write for samples and price list to:

ELSTREE FILM SERVICE
ALLUM LANE • ELSTREE • HERTS



True to type...

—like the consistently faithful reproduction that characterises
our 35 mm and direct 16 mm Recording. But here all similarity
to the illustration ends—there are no spivs, drones, butterflies
or eels in our studios—just busy bees, working at top speed to
cope with the ever-increasing number of discerning producers
who readily appreciate and insist upon the finest recording
obtainable.

We cordially invite you to visit our London Studios for a demon-
stration, or to write for full details of our comprehensive service,
which includes 16 mm sound at 16 frames per second.

UNITED MOTION PICTURES LTD.

24 DENMARK STREET, LONDON, W.C.2

TEmple Bar 2025/6

CONTRACTORS
TO MINISTRY
OF SUPPLY
MINISTRY OF
INFORMATION
ETC.

JACKSON'S CINE EQUIPMENT

MANUFACTURERS
AND SUPPLIERS
OF STANDARD
AND
SUB-STANDARD
EQUIPMENT

(Proprietors: J. C. EQUIPMENT LTD.)

DEMONSTRATION
THEATRE

SHOWROOM AND
DEPO

Head Office:

105 HIGH ST • ETON • BUCKS

Telephone: WINDSOR 576

**The largest Manufacturers
of Spools and Containers:**
also the well-known

"ELECTROWINDA"

Electrically operated rewind and editing bench.

PROJECTORS

Accredited Agents for

"G.B." • "BELL & HOWELL" • "AMPRO"
"BRITISH THOMSON-HOUSTON"
"VICTOR"

16-mm. Sound Film Libraries supplies.

★ ★ ★

London Depot:

38, GREAT PULTENEY STREET, LONDON, W.1. GER. 2465

THIS MONTH



CINETRA
Manufacturing Co. Ltd.
APPROVED

SCOTLAND REVIVES AMATEUR FESTIVAL: UNIVERSITIES TO HAVE FILM COUNCIL?

THE Scottish Film Council has decided to revive the Scottish Amateur Film Festival, which was a major national event for all interested in films and film production before the war.

The Cosmo, Glasgow, has been booked for April 25 next, and details are being prepared with regard to the various classifications of entry. Resumption of this film festival will undoubtedly assist materially in the stimulation of amateur film-making in Scotland.

Jacksons Restarts Film Hire

Jacksons Cine Equipment, 105, High Street, Eton, Bucks, and Gt. Pulteney Street, W.1, is to resume film hire activities. Under a contract signed by Frank C. Pollard, director of the firm, with W. J. Gell, managing director, Monarch Film Corporation, Morris House, Jermyn Street, S.W.1, Jacksons is to handle all Monarch's 1948 output on 16-mm.

The deal involves at least 25 titles, including "The Man Who Lost Himself," starring Kay Francis and Brian Aherne; "Her First Romance," with Alan Ladd; "Klondyke Fury," with Edmund Lowe; "Drums of the Desert," featuring Ralph Byrd; "The Roar of the Press," teaming Jean Parker and Wallace Ford; and "The Ape," with Boris Karloff.

All films will be offered to libraries on long-term hire.

Lamp Tax Up

Purchase tax on projector lamps is chargeable to the Trade at 39 per cent. of the list price, it is revealed by the Electric Lamp Manufacturers' Association.

Following the recent decision by the Customs and Excise that purchase tax on projector lamps shall be the same as for other lamps with tungsten filaments—taxable up to and including 250 watts instead of up to and including 750 watts—the rate of purchase tax has risen to 50 per cent. of the wholesale value under the provisions of the recent special Budget.

Next Step in February

A committee has been appointed to draw up a draft constitution for a new Educational Film Council representing universities and technical colleges. The objects of the council would be to inquire into and organise the use of films in university teaching.

This major measure was decided upon at the Conference on the Use of the Film in Universities convened last month by the British Film Institute and the Scientific Film Association at the request of the Cambridge University Film Council. Delegates from 18 uni-

versities and 22 technical colleges attended.

Contending that there were very few suitable films for teaching at a University standard, Sir Lawrence Bragg, Cambridge University, suggested that a small group of experts should visit each university to ascertain what films were wanted.

Dr. Blodwen Lloyd, Royal Technical College, Glasgow, suggested that a mobile film unit financed by the universities and staffed with film technicians who had some knowledge of university needs, should tour universities. Universities might also consider sponsoring the production of highly specialised films in the same way.

A further conference in February will hear a report from the committee appointed.

Zoo Series Numbers 20

A batch of new 3-minute instructional dealing with animals—bringing the number of films in the zoo series to 20—has been delivered by British Instructional Films. Latest titles are "Deer," "Antelopes," "Apes" and "Monkeys."

Miss Helen Dunt was responsible for the direction of these films and for the editing of most of them. They were shot at the London Zoo and the Whipsnade Zoo, and in some cases material available from other sources showing the animals in their natural surroundings has been embodied. Reginald Cavendar and John Turner share credit for the photography of these films.

Newsreel for Highlands?

There are prospects that the Highlands and Islands Film Guild will embark on the production of films and so expand their field of activity. To date, the Guild has acted entirely as exhibitors, but plans are being discussed for the production of newsreels of particular interest to the Highlands.

The Guild recently launched a new circuit in North Argyll, and plans similar developments in West Sutherland, Skye and the Outer Hebrides.

"Rough" Experiment

A "rough cut" test of an unfinished instructional film with a class of children in the 11-12 age group was conducted as an experiment by G.-B. Instructional in collaboration with the Chief Education Officer, Hertfordshire. As a result of the innovation—which was instituted to obtain first-hand pupil reaction to the film—several alterations are to be made to the instructional "Day and Night" before it is released to schools.

The school chosen for the ex-

periment was Hillside Secondary Modern, Boreham Wood. After two lessons by the class teacher, Miss M. Simpson, G.-B.I. writer and director of the film, screened the picture and gave a commentary. Pupils were then tested on their visual memory.

It is possible that this system of checking unfinished films may become a standard practice for new G.-B.I. classroom subjects.

Glasgow Exhibition

March 4, 5 and 6 have been fixed as the dates for an exhibition of sub-standard equipment to be organised by the Glasgow branch of the Scottish Educational Film Association with the co-operation of the Scottish Film Council and the Scottish Council, S.E.F.A. Location of the exhibition will be the McLellan Galleries, Sauchiehall Street, Glasgow.

B.I.F. Library Moves

Under the above heading in last month's issue, it was stated that the library and despatching centre of British Instructional Films had moved to Mill Green Road, Mitcham, Surrey.

This should, of course, have read British Instructional Films. We regret any inconvenience caused to the two companies by the error.

New Cameras Soon?

A new, all-British 16-mm. camera is to be manufactured in Dunoon by the Kirm Precision Instrument Company, a new concern registered in Scotland this month. Lord Rhidian Crichton Stuart and Jack Thomson, solicitor, are subscribers.

Help for Export Drive

What is claimed to be the largest order for British-made film equipment ever placed by a Scandinavian country, has been booked by G.-B. Equipments. It is for 600 British-made Bell and Howell-Gaumont sound projectors and 1,200 Bell and Howell silent machines.

With accessories, the sum involved amounts to £200,000. Import licences are being granted and the whole sum will be paid in Swedish currency in London.

Commenting on the deal, Ian Cremieu Javal, managing director of G.-B. Equipments said: "This is just one more example of the progress British-made film equipment is making in overseas territories. The true significance of this large order will become apparent when it is realised that it paves the way for much wider distribution of British films as ambassadors for British industry."

for
PROTOTYPES
and
PRODUCTION
QUANTITIES
of
SOUND HEADS
PROJECTORS
PRINTERS
DEVELOPERS,
etc.,
to Customer's
Design and
Requirements

27

OVAL ROAD
LONDON, N.W.1

Phone: Gulliver 2353-4085

DELIVERIES of the NEW 1948 MODELS NOW BEING EFFECTED**See B.T.H. (301)—VICTOR—B.&H. (179)—AMPRO (20)—G.B.—B.&H. (601)****Demonstrations in any part of U.K. SPECIAL EDUCATIONAL SERVICE****Immediate deliveries of NEW and USED EQUIPMENT****EX ARMY FILM UNIT—LIGHTING—CAMERAS—EDITING EQUIPMENT**

2K SPOT or 2K SKYPANS @ £7.10.0 including Tripods. ARCS, SPOTS, MOVIOLAS.

EYEMO—DEVRY—DEBRIE—VINTEN CAMERAS for sale or hire, 35 mm.

1 complete VINTEN H STUDIO EQUIPMENT for Ext. or Studio Location, BLIMP, etc.

35 mm. FULL PRODUCTION FACILITIES AVAILABLE—16 mm. in production "Power for Ships," "Power for Locomotives"—MEDICAL, SHEET METAL, etc.

— USE OUR FREE TECHNICAL SERVICE —

Tel: BLACKFRIARS 0334-5

ESTB.



'GRAMS "ANIMATED"

1906

The National Film Agency

STOTT AND BARROW LTD.

35^M/_M**FOR ALL CINEMATOGRAPH REQUIREMENTS****16^M/_M****EQUIPMENT FOR
COLOUR
BLACK & WHITE
SOUND, SILENT****Sales
Service
Hire****62-64 Victoria St.
Manchester, 3****A "REGLIB" SERIES****of
SPORT****INTEREST****and TRAVEL****FILMS****"ATLANTIC QUEEN"**(An Ocean Trip aboard the "Queen Mary.")
2 reels ... £12.12.0**"FOUR LEGGED LIGHTNING"**(A fascinating study of the training and racing of Greyhounds).
2 reels ... £12.12.0**"FLYING CINDERS"**(The excitement of modern Speedway racing).
1 reel ... £6.6.0**"SPEEDING SKATES"**(Ice Hockey—The fastest sport on Earth).
1 reel ... £6.6.0**"ANOTHER DAY"**(London—The Hub of the World).
2 reels ... £12.12.0

Order your copies of this fine series of 16 mm. Sound films through your local dealer, or in case of difficulty write direct to the Distributors—Illustrated brochure of the "Reglib" shorts available on request.

FRANK E. JESSOP

FILMS AND EQUIPMENT

4 OXFORD STREET, LEICESTER

Telephone: Leicester 22556 and 34717

FILMS**NEW RELEASES IN 16mm. SOUND FILM LIBRARY**

Include:—

"I MET A MURDERER" featuring James Mason.**"SO ENDS OUR NIGHT,"** featuring Fredric March, Frances Dee, Glenn Ford, Margaret Sullivan.**"ESCAPE TO HAPPINESS,"** featuring Leslie Howard, Ingrid Bergman, Edna Best.

Also Laurel and Hardy features and shorts, and Western features ideal for young audiences. Complete catalogue available, price 1/- post free (or free and post free for trade card or letter).

PROJECTORS

We are SALE and SERVICE Agents for all leading makes of projectors, B.T.H., Ampro, Bell Howell-Gaumont, etc. All orders for new machines executed in strict rotation. Factory trained engineers at your service.

ACCESSORIES

IN STOCK AT TIME OF GOING TO PRESS.

2½" lens for B.T.H. model 301 ... £10. 7. 0

Second-hand 1,600 ft. 16 mm. reels and cans. Pair... 12. 6

(Reels separate, 10/6. Cans, 2/6.)

8 ft. x 6 ft. Glass Beaded Screens with stretchers £21. 19. 6

(Matt White, £12.13. 6. Silver, £16.1. 0)

7 ft. x 5 ft. 6 ins. Glass Beaded Screen ... £18. 1. 6

(Matt White, £10.19. 0. Silver, £13.13. 0)

(Other screens in stock. Please state requirements.)

KIRKHAM FILM SERVICE Ltd.**111-117, WINWICK ROAD****WARRINGTON, Lancs.**

'Phone: 245

'Grams: 'Cinesound,' W'ton.



PROGRAMME SELECTION

Features Here are the latest 16-mm. additions to the principal film libraries. The date of the original review in the "Kinematograph Weekly" appears after the certificate. An asterisk denotes a British picture.

Title, R. T. and Certificate.	Stars.	Description.	Family Angle.
Arizona Stagecoach ... 56 min. (U). Apr. 3, 1947	Ray Corrigan, Max Terhune.	BRITANNIA. Three doughty musketeers of the West outwit secret leader of hold-up men.	First-rate for youngsters.
Boot Hill Bandits ... 63 min. (U). Nov. 13, 1947.	Ray Corrigan, John King.	The Rangebusters, three adventurous cowboys, pit their wits against the head of a hold-up gang.	Great entertainment for youngsters.
Jungle Man ... 61 min. (U). Feb. 5, 1942.	Buster Crabbe, Sheila Darcy.	The adventures of a jungle doctor who battles against Nature to save a girl's life.	Just right for children.
Marked Men ... 64 min. (A). Apr. 17, 1947.	Warren Hull, Isabel Jewell.	Gangster melodrama telling how an escaped convict pays his debt to the people who framed him.	Not suitable for children.
Rock River Renegades ... 56 min. (U). Nov. 6, 1947.	Ray Corrigan, John King.	The Rangebusters clean a small town of its bad men and unmask the secret leader.	Grand fare for the youngsters.
Saddle Mountain Hold-Up ... 59 min. (U). Nov. 13, 1947.	Ray Corrigan, John King.	Vigorous "Who Dunit" Western, telling how the Rangebusters, suspected of murder, bring the real culprit to justice.	Great for the youngsters.
Texas Trouble Shooters ... 63 min. (A). Apr. 3, 1947.	Ray Corrigan, John King.	The Rangeusters prevent an unscrupulous lawyer gaining possession of a friend's ranch.	Grand fare for youngsters.
Thunder River Feud ... 53 min. (U). Nov. 13, 1947.	Ray Corrigan, John King.	A feud between rival ranch owners is settled amicably by the intervention of the Rangebusters.	Grand fare for youngsters.
Tonto Basin Outlaws ... 59 min. (U). Nov. 13, 1947.	Ray Corrigan, John King.	The Rangebusters round up rustlers who threaten the Army's meat supply.	Grand fare for youngsters.
Underground Rustlers ... 57 min. (U). Nov. 13, 1947.	Ray Corrigan, John King.	The Rangebusters battle with desperate hold-up men to save the Government's gold shipments.	Just right for children.
Arizona Stagecoach ... 56 min. (U). Apr. 3, 1947.	Ray Corrigan, Max Terhune.	Three doughty musketeers of the West outwit secret leader of hold-up men.	First-rate for youngsters.
Barber of Seville, The ... 90 min. (U). May 15, 1947.	Ferruccio Tagliavini, Tito Gobbi.	FILM TRADERS. Italian film of the entire Rossini opera with the orchestra of the Royal Opera House, Rome.	Excellent for music lovers.
A Woman Disappeared ... 110 min. (A). Feb. 14, 1946.	Francoise Rosay, Florence Lynn.	French film telling how a famous actress who is thwarted of her ambition and mother love commits suicide.	Not for children.
About Face ... 45 min. (U). July 30, 1942.	William Tracy, Joe Sawyer.	FRANK JESSOP Knockabout army comedy of two sergeants out on the spree.	Capital comedy for family.
All American Co-Ed. ... 50 min. (U). Jan. 1, 1942.	Johnny Downs, Frances Langford.	Musical comedy—college boy masquerades as a girl at an exclusive school for young ladies.	Good family entertainment.
Brooklyn Orchid ... 50 min. (U). June 11, 1942.	William Bendix, Joe Sawyer.	Two tough taxi owners find their lives complicated by a beauty queen.	Reliable family fare.
Calaboose ... 47 min. (U). Feb. 4, 1943.	Jimmy Rogers, Noah Beery, Jr.	Western pocket comedy. Cowboy falls for girl interested in rehabilitation of criminals.	Safe for youngsters.
Devil Checks Up, The ... 45 min. (U). Nov. 12, 1942.	Alan Mowbray, Bobby Watson.	The Devil tries to prove he is "better" than Hitler. Original title "Devil and Hitler."	Handy novelty for juveniles.
Dudes are Pretty People ... 45 min. (U). April 1, 1943.	Marjorie Woodworth, Noah Beery, Jr.	Western. Experiences of two irresponsible cowboys at a dude ranch.	Good family entertainment.
Fall In ... 47 min. (U). Mar. 30, 1944.	William Tracy, Joe Sawyer.	The rivalry continues between two Army sergeants—they manage to round up saboteurs.	Just right for the family.
Flying with Music ... 45 min. (U). Jan. 7, 1943.	Marjorie Woodworth, George Givot.	Romantic musical comedy of an heiress who follows a crooner round the Caribbean.	Good family fare.
Hayfoot ... 48 min. (U). Apr. 16, 1942.	William Tracy, Joe Sawyer.	High pressure Army comedy with two rival sergeants settling differences out at a pistol contest.	Just right for the family.
McGuerrins from Brooklyn, The ... 47 min. (U). Nov. 19, 1942.	William Bendix, Grace Bradley.	Slapstick comedy of love life of two wealthy taxicab owners.	Should amuse youngsters.
Miss Polly ... 41 min. (U). Jan. 20, 1942.	Zasu Pitts, Slim Summerville.	Small town comedy telling how a broadminded spinster livens up the town.	Safe for juveniles.
Niagara Falls ... 44 min. (U). Jan. 22, 1942.	Marjorie Woodworth, Tom Brown.	Marital comedy with a honeymoon, hotel background.	Nothing to harm the youngsters.
Prairie Chickens ... 48 min. (U). Apr. 1, 1943.	Jimmy Rogers, Noah Beery, Jr.	Western comedy—two cowboys save a wealthy, but alcoholic ranch-owner from cattle-thieves.	Suitable for children.
Tanks a Million ... 50 min. (U). Oct. 23, 1941.	William Tracy, Joe Sawyer.	Army comedy dealing with a rookie who has a photographic mind.	Excellent family fare.
Taxi Mister ... 47 min. (U). Apr. 1, 1943.	William Bendix, Grace Bradley.	Success story of two taxicab proprietors. Comedy opens in prohibition days.	Safe for youngsters.
Yanks Ahoy ... 38 min. (U). Jan. 20, 1944.	William Tracy, Joe Sawyer.	Hal Roach comedy—rival sergeants get each other demoted, and bury the hatchet.	Good for youngsters.
A Day at the Races ... 109 min. (U). Apr. 24, 1947.	Marx Bros., Allan Jones.	M-G-M. Slapstick musical involving a sanatorium and a race track. (Non-theatrical release).	Excellent family entertainment.
Bells of Capistrano ... 73 min. (U). Mar. 18, 1943.	Gene Autry, Virginia Grey.	Musical Western telling of the bitter rivalry between two Rodeo shows.	Excellent for the youngsters.
Green Years, The ... 125 min. (A). Sept. 26, 1946.	Charles Coburn, Tom Drake.	Story, set in Scotland, of an Irish boy who stands by his religion and ambition against his relations.	Good family entertainment.
Little Mister Jim ... 92 min. (U). Nov. 7, 1946.	"Butch" Jenkins, James Craig.	Poignant story of a small motherless boy neglected by his embittered and alcoholic army officer father.	Excellent family fare.
Mr. Griggs Returns ... 82 min. (U). Aug. 22, 1946.	Frank Morgan, Keenan Wynn.	Humorous tale of two blithe spirits who, with their supernatural powers, help their family out of trouble.	Good family entertainment.
Age, The ... 63 min. (A). Jan. 23, 1941.	Boris Farloff, Maris Wrixon.	WATSONIAN. Scientist disguised as an ape kills, and then obtains a certain liquid from humans, to cure paralysis.	Definitely not for children.
Drums of the Desert ... 63 min. (U). Nov. 6, 1947.	Ralph Byrd, Lorna Gray.	Romantic melodrama, set in the Sahara, telling how the Foreign Legion suppresses an Arab rising.	Excellent family fare.
Her First Romance ... 78 min. (U). Oct. 30, 1947.	Edith Fellowes, Alan Ladd.	College girl finds happiness despite opposition from her selfish sister.	Good family entertainment.
I Killed that Man ... 70 min. (A). Apr. 16, 1942.	Ricardo Cortez, Joan Woodbury.	Shrewd District Attorney pits his wits against an unknown racketeer, who kills with poison darts.	Not for children.
Klondike Fury ... 67 min. (A). Aug. 27, 1942.	Edmund Lowe, Lucille Fairbanks.	Brain specialist who falls in a delicate operation vindicates himself when stranded in the North.	Safe for the family.
Man Who Lost Himself, The ... 73 min. (U). June 12, 1941.	Brian Aherne, Kay Francis.	Romantic comedy of complications when a likeable fellow is mistaken for another man.	Great entertainment for the family.
Read to Happiness ... 82 min. (U). May 28, 1942.	John Boles, Billy Lee.	Sentimental domestic drama of a struggling singer's determination to prove worthy of his son.	Nothing to harm juveniles.
Rear of the Press ... 70 min. (A). Nov. 27, 1947.	Wallace Ford, Jean Parker.	Breezy newspaper melodrama, with a young reporter uncovering saboteurs on the eve of his wedding.	Safe for the family.
Man who lost Himself, The ... 73 min. (U). June 12, 1941.	Brian Aherne, Kay Francis.	WALLACE HEATON. Romantic comedy of complications when a likeable fellow is mistaken for another man.	Great entertainment for the Family.

Full Screen Value

16-mm. Sound Reduction Prints.

16-mm. Duplicating Negatives from 35-mm. Master Positives.

16-mm. Contact Prints.

16-mm. Re-recording Sound direct on to Prints.

16-mm. Optical Reduction.

16-mm. Direct Recording of Commentaries.

16-mm. Negative Developing.

16-mm. Titling.

SYDNEY WAKE LTD.

FILM LABORATORIES
89-91 WARDOUR ST.
LONDON, W.1.

'Phones: GERRARD 5716 and 6489
Grams: Wakfilm, Rath., London

KINEMATOGRAPH YEAR BOOK

Ready early
in New Year

1948 Edition of the famous
RED GUIDE

KINEMATOGRAPH YEAR BOOK

*The only complete Guide to the
Industry to be published*

Contents

GENERAL TRADE DIRECTORY
CLASSIFIED TRADE DIRECTORY
THEATRE CIRCUITS
KINEMA DIRECTORY
TRADE SHOWN FILMS
TRADE FINANCE

LEGISLATION AND THE TRADE
RENTERS' OFFERS
TRADE ORGANISATIONS
EQUIPMENT
TRADE PERSONNEL
STUDIOS AND PRODUCTION

SUB-STANDARD FILMS

PRICE 20/-

Apply to The Publisher, Kinematograph Year Book
6, Catherine Street, W.C.2.

AND

COMING SHORTLY

**16 MM. SOUND FILMS WITH A
WEST END OF LONDON PREMIER
ONLY TWO WEEKS BEHIND THEM !**

**SEND FOR LISTS OF SHORTS,
SOME FOR UNRESTRICTED SHOWING**

CLIVE PATMORE SCREEN SERVICES

PRIVATE THEATRE ————— VALENTINE 6195

3, VALENTINES ROAD, ILFORD, ESSEX
ASSOCIATED E.O.C. LTD., 27, ROMFORD ROAD, LONDON, E.

BRISTOL CINE *Service*

16-mm FILM LIBRARY

LATEST RELEASES

NEW CATALOGUE 1/6

West of England Service Agents for
DeBrie Projectors

**33/35, ALMA VALE ROAD,
BRISTOL, 8** Telephone 33243

The interesting shop
by the BANK

DOLLONDS

For education and instruction the following outfits and
the service we give are offered for your consideration

SOUND EQUIPMENTS.

Cinetechnic D.16, 750 w. lamp, 10 w. output ..	£240 0 0
DeVry Challenger, 750 w. lamp, 10 w. output ..	£217 10 0
DeBrie, 750 w. lamp, 10 w. output ..	£180 0 0
DeVry, 750 w. lamp, 8 w. output ..	£160 0 0
Amprosoud Model K.D. con- version, 750 w. lamp, 4 w. output ..	£150 0 0

16-mm. SILENT EQUIPMENTS.

Kelee, 750 w.	£80 0 0
Siemens 375, 375 w. . . .	£98 10 0
Kodascope B, 250 w. . . .	£85 0 0
Zeiss Kinox, 375 w. . . .	£85 0 0
B. & H. Filmo 57M, 300 w. .	£90 0 0

NEW CELFIX SCREENS.

52 x 40 in. Silver or white ..	£10 17 6
52 x 40 in. Crystal ..	£12 17 6
63 x 47 in. Silver or white ..	£15 17 6
63 x 47 in. Crystal ..	£18 10 0

New Sound and Silent Projectors are still
in very short supply, but we welcome your
enquiries and shall be pleased to tell you
provisional prices and approximate delivery
dates.

PROJECTION LENSES.

25 mm. for Bell and Howell ..	£4 10 0
35 mm. for Cinetechnic D16..	£7 7 0
1" for Siemens or G.B. . . .	£3 10 0
1 1/2 in. for Kodascope C. or D. .	£3 3 0
2 in. for Kodascope C. or D. . .	£2 2 0
3 in. for B. and H.	£4 10 0
3 in. for B. and H. large thread, new ..	£11 0 0
3 in. for R.C.A.	£7 7 0
3 1/2 in. for R.C.A.	£7 7 0

VARIOUS.

500 w. Transformer ..	£7 10 0
B. & H. 1,000 w. transformer	£15 0 0
Shure Microphone ..	£15 0 0
G.B. Projector Stand ..	£7 10 0
Ensign Universal Splicer ..	£5 5 0
Cinepro Tittler ..	£7 10 0
G.B. Rewind and Craig Splicer 16 mm.	£4 10 0
50 ft. Loud Speaker cable for B. & H.	£4 0 0

DOLLOND & AITCHISON LTD.

**I, COPTHALL
CHAMBERS**

Angel Court, Throgmorton St.,
LONDON E.C.2
Tel. : Monarch 4613

EXPERTS HOLD A NATIONAL CONFERENCE ON VISUAL AIDS

THE place was Manchester University. The date was November 21. And the occasion was the opening of a week-end conference on visual aids organised by the Education Committee of the Scientific Film Association in

co-operation with the Extra-mural Department of the Manchester Scientific Film Society. Experts from a number of organisations specialising in visual-aided education, exchanged views and ironed out problems.

What They Said

WELCOMING the delegates Prof. A. C. OLIVER said he expected in the near future there would be considerable development in the university in the use of films. ALDERMAN WRIGHT ROBINSON, M.A., J.P. (chairman, Manchester Education Committee) said he was satisfied there were certain subjects which could be taught better by film than by any other medium.

H. D. HUGHES, M.P., spoke of the activities of the Minister of Education's Committee for the Preparation and Production of Visual Aids, of which he is chairman.

"After a year's work of that Committee," said Mr. Hughes, "a surprising degree of co-operation has been reached. The film producers are beginning to understand the problem of film work in schools and the educational authorities are getting a peep under the curtain of film production."

Three Problems

Three problems confronted the Committee:—(1) To get a start on the production of visual-aid materials; (2) more apparatus in the schools; (3) work out the machinery of distribution to enable the material, once it had been produced, to be transmitted to the local authorities and schools in the easiest possible way.

The first decision of the Committee was to press on with an interim programme. An estimate was also obtained of the requirements of the schools in terms of apparatus. The stage had been

reached when the interim programme as supplied by the National Committee (consumers) was now going into production. From the beginning of next year it was expected to see a steady flow of materials coming forward.

Concerning programmes and how the films were to be distributed, Mr. HUGHES said that the present system was haphazard, payment being made for some films and not others.

£8 Per Reel

Eight main categories of film productions had been set up. All types of films were graded according to their production costs and likely scale of distribution. On this basis a simple sound film with straight commentary could be sold at £8 per reel provided 300 copies were sold.

One group of films was going into immediate production by direct sponsorship of the £25,000 allocated this financial year for the interim programme.

There would be a second group of films and visual-aid material going into production on a commercial basis, particulars of which had been circulated to the trade, and producers invited to indicate to the C.O.I. the films they would like to make.

Central Agency in April

After completion, the viewing committee of technical and educational experts would accept—or reject—each film completed on behalf of the National Committee by whom they were appointed.

Concerning marketing and distribution Mr. HUGHES said that what the Committee wanted to see was about 100 local authority film libraries in the country, and working above them regional libraries and at the top a central marketing agency. The set-up of the central agency was being planned as a non-profit-making body. It was hoped to have this central agency in operation from April 1, 1948. It would take over a good deal of the work now being done by the C.O.I. and some of the work of the production committee. It would, in fact, be the "king pin" of the whole system and be somewhere the teachers could go for information.

Early Deliveries

R. J. THOM, secretary of the National Committee for Visual Aids, reviewed the progress made by his organisation over the past year.

Of the programme for classroom films drawn up by the five age-group panels, he revealed, some were in production. It was hoped that more than one subject would be delivered before the New Year.

He outlined the measures taken to stimulate the flow of apparatus to schools—"an urgent matter," he said—and detailed advances made in connection with research.

Mr. Thom explained the general position of the National Committee and asked for the wholehearted co-operation of all organisations to further the development of visual aids.

And What They Saw

THERE was an audience of about 200 representatives of scientific film societies, film-strip producers, teachers and local education authorities at the session at which the Central Office of Information's visual unit "Water Supply" was given a preview. It was explained that this series of films had been presented to the Ministry of Education, but had not yet been finally approved.

Some Adjustments

Some adjustments might be made. When "Water Supply" reaches the release stage, probably at least 20 copies will be available for distribution on short-term loans to schools.

This unit comprises a main film (sound) occupying 17 minutes' showing time, and a series of silent films and film-strips, as follows: (a) Diagrammatic summary of the film, 8 minutes;

(b) sources of water, 2½ minutes; (c) micro-organisms in water, 5½ minutes; (d) infiltration, 5½ minutes; (e) how a force pump works, 1½ minutes; (f) how a lift pump works, 1½ minutes; (g) how a centrifugal pump works, 2 minutes; (h) artesian wells and bore holes, 3½ minutes; (i) primitive ways of raising water, 5 minutes; (j) some uses of water, 4½ minutes; (k) fountains.

The complete unit consists of visual material not easily handled or studied by direct observation in the classroom. The method of treatment is largely suited to children in the 12-14 age group.

Local Studies

After the exhibition of the film, which was produced by Films of Great Britain in co-operation with the Metropolitan Water Board, C.O.I. and Diagram Films, there was a brisk session of discussion

on (a) the main film (sound), and (b) the silent films and film-strips. At the evening session, the visual unit "Local Studies," comprising a main film taking 20 minutes to show, and three subsidiary silent films, each of three minutes, was exhibited. This film describes the teaching project carried out in a modern secondary school (Bishop Auckland).

Apparatus Exhibition

An exhibition of projection and other 16-mm. apparatus was staged during the conference. It was held in the National Film Agency, 62-64, Victoria Street, Manchester. This display comprised: Projectors by E.D.P., Pullin (2), Common Ground, Dufay-Chromex, G.B., Aldis, Victor, Simplex, Ampro, B.T.H., Bell and Howell, Adiescope; screens, white, glass-beaded and translucent (for rear projection); rewinding gear; transporter scrolls, transporter spools.

This Month's News Items...

GAMUTONE miniature Microphone PRE-AMPLIFIER now going into production. Order NOW for February delivery.

Provisional price £7 complete.

DON'T FORGET this is ideal with the G.B. L516 and has numerous other applications.

DUAL CHANNEL SPEAKERS

Portable and Static.

Delivery from stock from

£27.10.0

We can convert your existing Speaker to "DUAL" at low cost—the improvement is astonishing!

Non-Sync.

RECORD PLAYERS

Designed for mobile work.

£15 complete.

PROJECTORS

Now delivering B.T.H. and VICTOR. Early in 1948 we shall deliver AMPRO and BELL, HOWELL-GAUMONT.

WE ARE MAIN SERVICE AGENTS.

Add your name to our list for EARLY SUPPLY.

STRIP PROJECTORS. SPARES. ACCESSORIES. REPAIRS. FILM SUPPLY.

A few secondhand (overhauled) Sound Projectors in stock.

SOUND-FILM SERVICES

27, CHARLES STREET, CARDIFF

Phone: 1615

★ Send 2½d. stamp for our Bargain List ★

B c S CINE SPECIALISTS

SECONDHAND

Debie D.16.	Showroom used	...	...	...	£200
S.P. Wundatone.	Sound.	Bargain.	...	...	£95
Kodascope "B."	Silent.	De Luxe	...	...	£55
Kodascope "L."	Silent.	As new	...	...	£85
Siemens 16mm.	Silent.	...	...	...	£65

NEW

Debie D.16	...	...	...	...	£240
Victor 40B.	Sound/Silent.	...	...	...	£220
Carpenter De Luxe.	...	...	...	...	£214
B.T.H. 301	...	...	...	...	£210
Ampro Imperial 20	...	...	...	...	£203
Burville	...	...	...	...	Details available shortly

We are Sales and Service Agents for the above.

ACCESSORIES

Heavy Duty Geared Rewinders.	1600 ft. capacity	£6.6.0
Griswold and Ensign Specials.	...	From £1.15.0
Screens — all sizes, all types, from 3 ft. to 18 ft.		
Pylon Cinema Prosceniums available to order.		
Exciter Lamps, Projector Lamps and P.E. Cells.		

Write to:

THE BRECKLAND CINE SERVICE

Dept. F.U. Breckland Works, Minstergate St.
THETFORD, Norfolk. Telephone 3261

P. J. NON-STOP SYSTEM

Continuous shows, up to 21 hours duration, can be projected without re-lacing of machine by this device. No alteration required to your existing projector. Silent in operation. Rapid automatic rewind. Longer lamp life. Stand fully adjustable for height and tilt. Motorised take-up arm. Ball races used throughout.

State Make and Model
of Projector . . . £38



Another Valuable Aid to 16 mm Projection COMPACT SOURCE MERCURY ARC LAMP

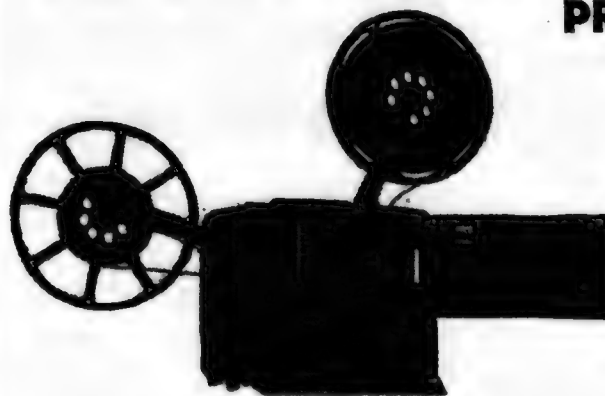
Over 1,000 watt filament light with 250 watt consumption. Average life of lamp 500 hours. Suitable for all voltages from 190 volt to 250 volt A.C. or D.C. Price, complete with control box, £19 15s. 0d. Orders accepted for the Simplex Ampro "Premier 20" projector converted to Mercury Arc Lighting. Write for further particulars or call for demonstration.

P.J. EQUIPMENTS, 3 Onslow Street, GUILDFORD

WALLACE HEATON LTD

STATIONMENT 20 IN THE KING SUPPLIERS OF PHOTOGRAPHIC EQUIPMENT EVERYTHING FOR CINEMATOGRAPHY
126-127 NEW BOND STREET LONDON W.1. AND BRANCHES
Telephone : Mayfair 7511

Orders now being booked for the new BELL & HOWELL-GAUMONT '601' PROJECTOR



Up to 1,000 watts projector lamp.
2,000 ft. reel capacity.
High fidelity amplifier giving finest possible reproduction.
Runs sound and silent films.
Reverse projection device.
Rapid motor driven rewind.
Provision for microphone and gramophone attachments.
Suitable for A.C. supplies up to 250 v.

Price £237.10.0. Write for descriptive leaflet.

We are also agents for:—

Amprosound Premier 20	£203	Victor model 40	£220
De Brie Professional D16	£252	B.T.H. type 301	£210

HAVE YOU HAD OUR NEW 16 mm. SOUND FILM CATALOGUE?

Every sound-projector user should have a copy. Fully illustrated and with brief synopsis for all feature films. World-Famous Titles and Stars. Every variety of film included. Catalogue price 6d., post free.

NEW 16 mm. SOUND PROJECTORS VICTOR—£220

BELL HOWELL—G.B. £232

AMPRO—£203 DEBRIE—£252

Order immediately to avoid delay.

Literature on request.

16 mm. SOUND FILMS

SALE AND HIRE.

3 nights 5/- per reel.

Lists 5d.

16 mm. SILENT FOR SALE

9.5 SOUND AND SILENT FILMS Sale and Hire Lists 5d

MOBILE CINEMA for Home or Hall

SCREENS (Illus. Lists 3d.), SOUND and SILENT PROJECTORS, FILMS, STANDS, REWINDS, SPLICERS, REELS, CANS, LAMPS, CINE CAMERAS, TITLERS, CAMERAS, TRANSFORMERS, and all CINE, PHOTOGRAPHIC, DARK ROOM, OPTICAL and LIGHTING EQUIPMENT. STATE WANTS.

JACK PEARSON

84, HIGH STREET, OLDHILL, STAFFS.

Thomas Hodge's AMERICAN REEL

LEADING technicians met recently in Hollywood to make recommendations on methods of improving quality and standards of 16-mm. sound films. Meeting was called by Research Council of Motion Picture Producers' Association because of serious attention now given to 16-mm. by major companies. Experts estimate that 16-mm. business will increase one hundredfold during the next ten years.

More Invasions

The Motion Picture Export Association has finished a study of the market possibilities for 16-mm. films in its territories and will soon begin to release 16-mm. films in Hungary and Holland. Selling policy will be similar to that for 35-mm. films. Hungary has about 250 16-mm. theatres and Holland between 350 and 400. As soon as the distribution programme gets under way in these two countries, M.P.E.A. exchanges will open in Poland and Czechoslovakia.

Salute to 16-mm.

At a luncheon salute to the 16-mm. industry given by the Motion Picture Advertisers' Association, William Kruse, vice-president of United World Films, gave the following statistics: "Of 372 non-theatrical libraries in the U.S., 31 are in New York. Of 84 equipment manufacturers, New York has 25. Of 1,000 leading people in the non-theatrical field, 200 live in New York."

The First Link

First programme in a series of experimental, documentary and scientific 16-mm. films was shown early in November in Greenwich Village Theatre by new organisation called "Cinema 16." Directors, producers and cameramen gave lectures. "Cinema 16" hopes to establish chain of 16-mm. theatres in major U.S. cities.

Up, Up, Up

Allied Non-Theatrical Film Association's 1948 Year Book will show that there are now 200 non-theatrical film producers as against 55 a year ago; 150 manufacturers, against 87 a year ago; film wholesalers 70, against 35; and film libraries, 425, against 375.

QUIZ ANSWERS

Here are the answers to the technical Quiz on page 137.
Q.1 (b), Q.2 (b), Q.3 (c), Q.4 (b) and (d), Q.5 (b), Q.6 (c), Q.7 (a), Q.8 (c), Q.9 (b), Q.10 (c), Q.11 (a) and (c), Q.12 (a), Q.13 (b) and (c), Q.14 (b), Q.15 (b) and (d), Q.16 (b) and (d), Q.17 (b), Q.18 (c).

Picture Problems

(1) Threading loop too large, resulting in sound out of sync. and film scratching.
(2) Wrong method being adopted for withdrawing the valve. This should be held firmly by the base.
(3) Speaker incorrectly placed for good acoustics.

BRIGHT IDEAS

MAY WIN YOU A CASH PRIZE

HERE is the second group of prize-winning entries in SUB-STANDARD FILM's "Bright Ideas" competition—£1 ls. goes to Reader H. P. DUN (this is his second successful shot) and 5s. each to Readers W. J. CARVEY and P. W. DACOMBE. Space limitations prevent our publishing more entries in this issue, but all "Bright Ideas" submitted will be considered along with new entrants for the January competition.

Send your "Bright Ideas" for projection, production, presentation or distribution to:—The Editor, SUB-STANDARD FILM, 93, Long Acre, London, W.C.2, in time for next month's competition—closing date January 1.

* * *

Use this Elevating Board for Precision Centering

I HAVE made an elevating board which I find indispensable during projection, whether in a hall or private house.

The board measures 18 in. long, 12 in. wide and $\frac{3}{4}$ in. thick. Each corner is fitted with an ordinary 4-in. thumb sash screw complete with sockets on the top and underneath surfaces. A small beading, $\frac{3}{4}$ in. from sides and 2 in. from ends, forms stops to prevent the projector sliding.

When the projector is set up, it stands on top of the elevating board—whether an ordinary table or projector stand is used.

The main advantage is that in addition to the set elevation of the projector and, of course, the framing device to ensure correct centering of the picture, the elevating screws, being placed on each of the four corners, give four different adjusting points for levelling while the machine is running.

This may not be apparent to many at first, but when using a G.B. L516 it will be found that only an approximate centering of the picture on the screen can be obtained by the elevating screws and framing device. This means an incorrectly entered picture until the reel is finished or risking projector movement by slipping books under the machine while it is running.

A further point is that I find individual films require further adjustment up or down, not always possible with the framing device. This is easily countered with the turn of the screws. The latter, by the way, are obtainable at any ironmongers.

H. P. DUN

Clar Innis,
113, Holly Road, Northampton.

A Mirror Reduces Light Loss

A NUMBER of D.I.N. types of 16-mm. projectors and films are still in use, and the method of reversing the image when either are confronted with S.M.P.E. types, is by means of a prism. While a prism is usually quite an expensive item, it also reduces to a large

extent the amount of light that would normally reach the screen.

On a G.B. projector I am using, I have substituted a mirror to reverse the image, with good results. The light loss does not seem so great as when using the prism.

All that is required to mount a mirror is a suitable bracket and holder which can be made out of a small piece of sheet tin. The top and bottom edges of the holder should be bent over to allow the mirror to slide in comfortably. The type of bracket will depend on the type of projector to which it is to be fitted—in some cases the holder itself can be fitted direct without need for a bracket.

It is important to take care in selecting a suitable mirror; the glass should be of good optical quality for perfect reflection and focus.

The projector must, of course, be set at right-angles to the screen.

W. J. CARVEY

37, Cromwell Avenue,
Aylesbury, Bucks.

Save Time After Late Night Shows

AS soon as the projectionist receives his programme from the library, he should transfer the last reel of the feature to one of his own spare reels. This will, of course, mean rewinding on to one spare reel and back on to another spare reel, so that it is the right way for projection.

On the night of the show he should use the library's empty reel to take up the first reel of film, and continue as usual. When the last reel has been shown the projectionist will have his own empty spare reel and the films will be ready for immediate return to the library; un-rewound as usually requested.

I have found this to be a big time-saver, especially when giving a late night show.

Of course, where 1,600-ft. reels are used, it simply means transferring the last four reels to the projectionist's own spare reel.

P. W. DACOMBE

Moreland Hall,
Alton, Hampshire.

WE BRING THE STARS TO YOU

★

Humphrey Bogart Leslie Howard
Joan Bennett Ida Lupino
Roland Young Charles Ruggles
Henry Fonda George Brent
Illona Massey Joan Blondell
Derek Farr Victor McLaglen
Joan Fontaine Adolphe Menjou
Felix Aylmer

are but a few of the top line Stars to be found in our 16mm. Sound Film Library.

★

This Season's releases include:
32 new Musicals, 20 new
Colour Cartoons, 7 new 2-reel
Comedies, 24 new Features,
and many other Interest
Films.

Many of the Films in our Library are not to be obtained elsewhere.

★

Send for Catalogue to

DAVIS & CO. LTD.

Film House Old Market, Wisbech, Cambs
Telephone: Wisbech 1349

Very Best
WISHES
and
GREETINGS
to all our
Friends



MOXHAM'S
(Cine-Specialists) LTD.
263 Portswood Road
SOUTHAMPTON
Phone: 74757.

HIGH RESOLUTION

EXTREMELY FINE GRAIN

MAXIMUM IMAGE SHARPNESS

FIRST CLASS SOUND REPRODUCTION

*are the outstanding
characteristics of —*

KODAK

16mm. FINE GRAIN RELEASE POSITIVE

Code 5302

In 16mm. as in 35mm.

KODAK —

the natural choice

KODAK LIMITED (MOTION PICTURE FILM DEPT.) KODAK HOUSE • KINGSWAY • LONDON W.C.2

Kine *matograph* WEEKLY

Westar ★ *Projector*

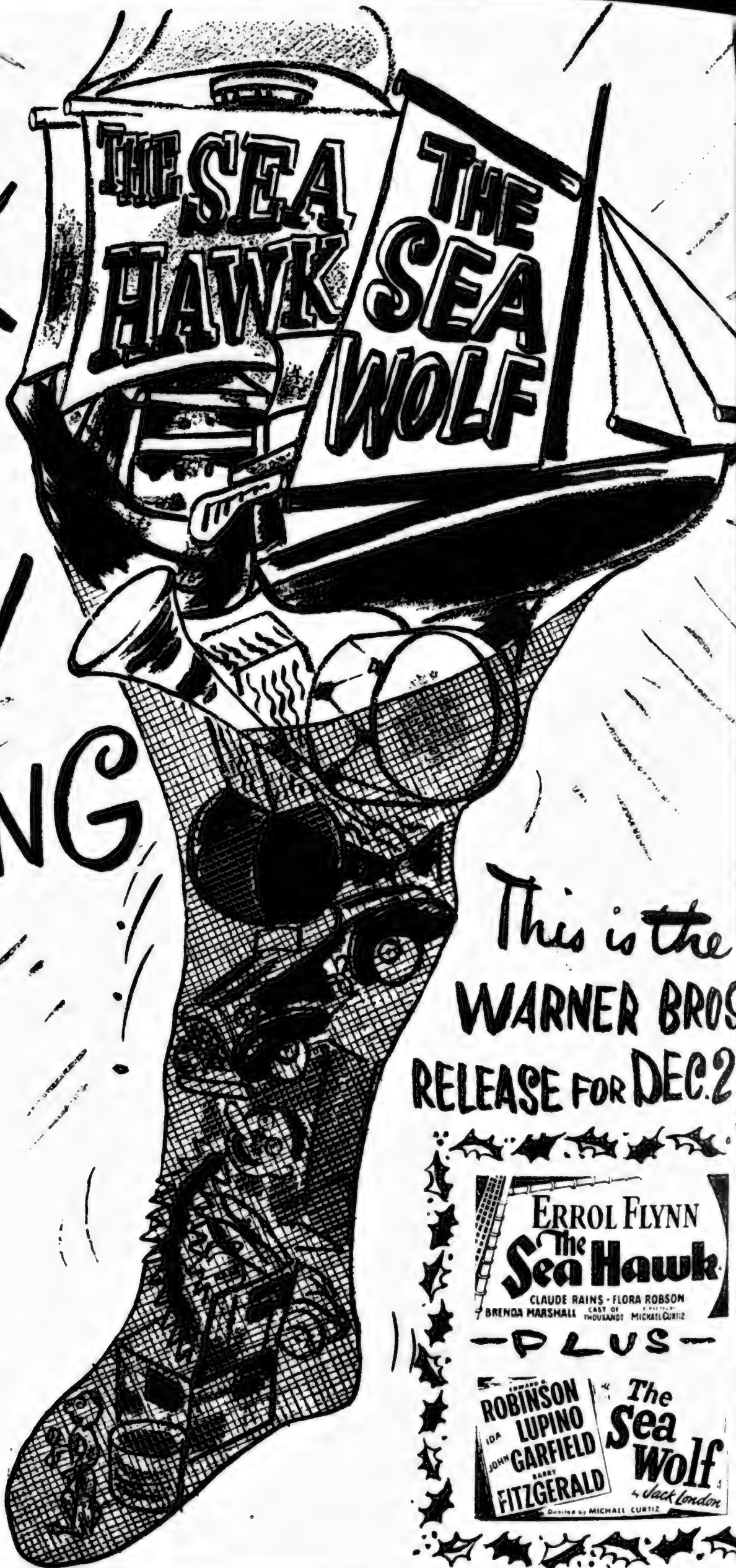
FAR MORE
BRITISH THEATRES HAVE
WESTERN ELECTRIC SOUND
EQUIPMENT THAN ANY
OTHER MAKE: A PROGRESS
WITHOUT POLITICAL ISSUE
AND DOUBLY CONFIRMED
SINCE THE INTRODUCTION
OF THE

Westrex ★ *Sound System*

★
ENTIRELY BRITISH MADE

ERN ELECTRIC CO
TY. HO... G... L... D

A
SOCK
FOR
EVERY
STOCKING



This is the
WARNER BROS
RELEASE FOR DEC. 2

ERROL FLYNN
The Sea Hawk
CLAUDE RAINS - FLORA ROBSON
BRENDA MARSHALL CAST OF THOUSANDS MICHAEL CURTIZ

— PLUS —

ROBINSON LUPINO
JOHN GARFIELD
BARRY FITZGERALD
The Sea Wolf
by Jack London
Directed by MICHAEL CURTIZ



JACK L. WARNER,
Executive Producer.

The Release of the
Week

"I WONDER WHO'S
KISSING HER NOW?"

In Technicolor

Twentieth Century-Fox's
Glorious Musical

Kine^{matograph} WEEKLY

LARGEST NET SALE: OVER 5,800 COPIES WEEKLY

No. 2,120.

Thursday, December 18, 1947.

Vol. 370.

WORLD
EVENTS

On BRITISH
MOVIETONE NEWS

TAX CRISIS: LATEST

Sir Henry: "No Chance of Immediate Agreement"

NEW YEAR VISITS MAY PROVE VITAL

"KINE." Exclusive: By Trans-Ocean Telephone

SIR HENRY FRENCH, Director-General of the British Film Producers' Association, speaking on the ocean telephone from the "Queen Mary," said that he hoped a solution might be reached on the film-tax situation, but that he saw no possibility of any basis for immediate agreement. He hopes that visits to London by U.S. film chiefs—in the New Year—may help to find a solution.

Sir Henry is on his way back from New York, where he has met and conferred with Eric Johnston, Nick Schenck, Barney Balaban, Nate Blumberg and Spyros Skouras. Earlier he had been in Mexico City as senior delegate to an international Unesco conference.

Sir Henry's statement to the "Kine." comes as a climax to a week of sharp contradictions in which optimism and pessimism have succeeded one another in Wardour Street.

First, it was stated that a meeting of Fay Allport, representing the Motion Picture Association of America in London, and Treasury officials was certain to take place before Christmas.

Secondly, the Lobby Correspondents of both Press Association and the Exchange Telegraph issued news stories saying that any chance of concession in the tax was remote in the extreme.

Some Wardour Street observers considered that the Press Association story was something of an inspired statement. Others professing inside knowledge remained optimistic.

Now, speaking from the Queen Mary, Sir Henry French made this statement:

"While waiting in New York for a ship to bring me back to England from Mexico City I have greatly welcomed opportunities which have been given me to exchange views with several of the leaders of the motion picture industry in America.

"During the talks several things have been said about which both sides were not in agreement. But there were two things about which there appeared to be no difference between us.

"First, there was a general agreement that it was in the interests of both industries that the present deadlock arising from the imposition of the *ad valorem* duty in Britain should be brought to an end as soon as possible. Secondly, no one was able to put forward any

proposal which, as a result of discussions, appeared to meet the requirements of both countries.

"I must add, however, that in these talks, my primary object was not to discuss a possible solution but to try to understand more than before the point of view of the leaders of the American industry. From this standpoint I regard the time as most profitably spent.

"My own personal view (and hope) is that early in the New Year a visit to London of two or three of the American presidents might result, after a discussion with the leaders of the British industry as well as representatives of the Government, in a solution being found."

Connors Joins Rank

TOM CONNORS, who recently resigned as 20th Century-Fox distribution chief, has agreed to a contract with Eagle-Lion under which he would become vice-president in charge of production for the company.

This is the Harold Young-Arthur Rank set-up of which Arthur Krims is president and Walter Wanger a recent addition to the board. The company aims at major status within three years.

Foot Wants Film Commission

ON Thursday, in the House of Commons, Michael Foot is asking the President of the Board of Trade whether, in view of the general financial implications for the British film industry involved in the recent statement issued by the General Cinema Finance Corporation, he will appoint a commission of inquiry to examine the best method of protecting the future of the British film industry.

TRADE CALLED TO NEW YEAR TELE' TALKS

THE deadlock between the Government's Television Advisory Committee, set up by the Minister of Information in 1945, and the Trade's Renters', Exhibitors' and Producers' Committee may be broken at a meeting on January 5.

The committee has asked to meet film people and, in particular, to listen to comments from film industry technical experts. This request may be an indication that officialdom is prepared to talk terms rather than reject the industry's case for being given commercial licences.

The Television Advisory Committee has made a number of confidential reports to the Postmaster-General on the Trade's attitude to the B.B.C. monopoly. The G.P.O. does not confirm reports that a statement or a debate is to be made in Parliament.

THE FILM BILL TAKES SHAPE

The new Films Bill, given a formal first reading in the House of Commons on Friday, was expected to be published by the Stationery Office on Tuesday, and to be debated in Parliament on Tuesday night or Wednesday.

Publication of the Bill had not occurred by the time this special New Year issue of the KINE. went to press.

Arrangements have been made to print the chief points from the Act on a loose page, which will be found slipped in to the front of this issue.

Nelson Resigns As Independent Film Leader

S.I.M.P.P. MAY NOW BREAK
UP: CHAPLIN OPPOSITION

From William H. Mooring, "Kine."

West Coast Correspondent

HOLLYWOOD: Resignation of Donald M. Nelson as president of the Society of Independent Motion Picture Producers, effective January 31, brings to a climax a situation which has been developing for some time, whereby the independent producers' set-up has been forced to play second fiddle in Trade politics to the Motion Picture Association.

Nelson, whose economic and political experience as head of the War Production Board is at least as impressive as Eric Johnston's, who came from the American Chamber of Commerce felt that the situation, both personally and politically, was untenable.

His Successor

Now the question arises whether he will be replaced by another big name organiser or by one of the independent producers.

There is a further probability that the whole association may break up, since some of the members are in favour of joining the M.P.A. and so make one solid producer front. Others, including David O. Selznick and Charles Chaplin, are firmly against fusion.

The S.I.M.P.P. has filed action against the major producers under the Sherman anti-trust laws, as exclusively forecast in my notes four months ago, and all the indie members are solidly against the Johnston plan for solving the present impasse with the British Government regarding the 75 per cent. tax.

U.I. to Boost British 1948 Releases in U.S.

Universal-International have already set twelve Rank British films for release in the U.S. during 1948, five more than last year (says a KINE. New York Cable).

"Captain Boycott," already showing on Broadway to packed houses, will set the ball rolling with general release throughout the American Continent in February. Thereafter, Rank pictures will appear at the rate of rather more than one a month, a figure which is expected to be increased to two a month by the autumn.

KINEMATOGRAPH WEEKLY

93, Long Acre, London, W.C.2.

Telephone: Temple Bar 2468

Telegrams: Kine, Southernwood, Rand, London

Joint Editors:

A. L. Carter : Connery Chappell

Assistant Editor: Alex J. Martin

"Kinematograph Weekly" is a member of
the Audit Bureau of Circulations

A CHANGE IN THE SCENE

THERE is an air of unreality about the film scene as Christmas approaches.

Normally this is the time of the year when the renter, after well-laid plans, is preparing to issue his top-line attractions. Similarly, the showmen, after a poorish time during the shopping season, is expecting to reap quite a harvest from Boxing Day onwards.

How strongly the present position contrasts with the Christmas scene the trade has grown to expect!

There are hardly any new bumper attractions. Instead, at least two of the circuits are experimenting with circuses, more and more reissues are coming out, one big kinema has an ice show, and booking managers are talking of changing the whole London release system in an effort to economise in the use of what little product there is.

Certainly from the point of view of this trade the position is far from happy. Nor can we expect it to be until the import tax deadlock is resolved one way or other.

Meanwhile, many weeks have elapsed since we were assured that the crisis was as good as over; and every week that goes on makes the finding of a successful solution more difficult.

In the absence of a speedy solution—and such a happy event seems less probable than it did—it is up to the trade to combine in the task of keeping the kinemas open.

In the absence of a solution we shall need every bit of live talent, every reissue, and every outside exploitation aid that we can get. The overriding necessity is to avoid the closing of any kinemas, even the smallest of them. For it can well be argued that a patron lost temporarily is a patron lost for good.

And no section of the business can afford that.

I CAN reveal that Sir Stafford Cripps received Walter Fuller and Tom O'Brien one evening last week.

They had a long talk, discussing many aspects of the film position.

Although the meeting was something of a secret, it caused quite a lot of optimism in Wardour Street—which was knocked rather sharply on the head by a Press Association announcement a few days later that there was little hope of a compromise in the tax situation.

ABOUT the tax, there remains a sharp cleavage of opinion. Normally, it could be considered most significant that the lobby correspondents of two senior news agencies should have issued stories to the effect that concessions to the American interests were improbable in the extreme.

On the other hand, it is fair to say that one of the most knowledgeable men in Wardour Street—and I mean a man with real inside information—is convinced that these newspaper statements had no official significance.

He argues that there is still plenty of room for agreement. I must say that in this I think he is optimistic.

WALTER FULLER, who knows more about this than almost anybody, is also saying very little. Deliberately. But his general attitude is one of quiet optimism.

I am not sure that in this I now agree with him. It seems to me that the two sides are poles apart.

It is pretty certain, however, that Fay Allport will have a talk with Treasury officials before Christmas, and he may succeed in making some progress.

Let us hope so.

MEANWHILE, I had an ocean 'phone talk with Sir Henry French just as the KINE. was going to press.

Sir Henry, who has been over in Mexico City on a UNESCO meeting, stopped off in New York on his way back and had long talks with Nick Schenck, Barney Balaban, Spyros Skouras and Eric Johnston himself.

Sir Henry's view, as cabled to me by my New York correspondent, and as put quite clearly in our 'phone talk, is that while he is hopeful that some solution may eventually be reached, he sees no possibility even of the basis of an immediate agreement.

Sir Henry is a wise man. It seems to me that in its own interest the trade may well pay attention to that very, very cautious statement of his.

MANY social occasions have appeared in the industry during the last few days.

They started off with a lunch in honour of Sam Eckman, when what must have been a record trade turn-out paid tribute to a man whose business career has been successful to the point of brilliance.

Everyone seemed to be there with the exception of Eckman's old pal Max Milder, who had a bad cold. It was a highly successful occasion, and, even though it went on until the middle of the afternoon, it was

one I wouldn't have missed for anything.

THE speeches were short and zippy and culminated with that familiar sparring match between Sir Alex King and Ernest Fredman. Freddy was in good form; I have known him to be witty, but he had a difficult winding-up job at the end of the speech list and he handled the occasion with great skill.

Sam, himself, is a remarkable man. No one who knows him could possibly deny that he has analytical powers far beyond average, a fact which was strikingly demonstrated as he sat, his head bowed, listening to the speeches.

MANY men, as their praises are sounded, just look particularly embarrassed and seem to want the earth to open and swallow them up. Sam, with that cool head of his, showed that he was listening, intently appreciating the turn of a phrase or the sound of a wisecrack. He has always given me the impression that he is one of those rare people with the ability, as it were, to get outside himself and look down dispassionately as his workaday body goes about its chores.

HE has developed the faculty of personal detachment to a most unusual degree, and it is this, in all probability, which gives him such an unusual skill as a negotiator.

The speech he made in reply to the eulogies was precisely what one would expect from him. It was long, it was delivered with slow emphasis, it produced several notable remarks, it shot a well-aimed shaft or two in carefully prepared directions, and it ended up with a simple and very direct appeal for all concerned to concentrate on Anglo-American amity, which we all know to be Sam's heart interest.

He started off by examining the English scene as it was when "Ben Hur" was running at the Tivoli, and he came to take over Metro. He carried on by marking the contrasts between the days of 20 years ago and the present. His talk was more in the nature of an analysis by an expert eye-witness, rather than a talk by a film man.

HIS words emphasised how wide his interests are.

Certainly, no one can deny that there is only one man in the American trade in Britain who could have made a speech like that.

And that man unquestionably is Sam Eckman.

He is a most unusual fellow, and the trade, looking back on it, was very lucky to get him here 20 years ago.

HARDLY was the Eckman lunch over than we were back at the spit and polish for the London and Home Counties jamboree at the Savoy which,

L O N G

despite the austerity note of the day, was a high old success.

It is quite impossible to give a catalogue of the number of people who turn up to an affair of this sort, just as it would be easier to say who was not at the Eckman lunch than to say who was.

As usual, the major renting houses mostly had tables of their own round the dance floor. Jos. Friedman, Maxie Thorpe and Kess Howes had one; Kupper, Jimmie Pattinson and the Fox lads were at another; Joe Vegoda, David Jones and the RKO-Radio crowd were at yet another, and so on.

Gaumont-British and A.B.P.C. both had parties, and all the usual crowd were there, as were many provincial exhibitors. The London Branch men turned up in force.

DESPITE the note of austerity, when the memory could not help but go back to the lavish days of old, a really pleasant evening was had by everyone.

How many years will it be before we see those old menu cards again?

As always, the occasion was thoroughly well organised by Arthur Taylor, who was supported by everyone who was anybody at the C.E.A. head office, with the notable exception of Walter Fuller, who was an absentee.

SYD LEWIS made the only speech of the evening and dwelt on the importance of the American picture to the British kinema, a point on which nobody is likely to contradict him.

There were a few outside people of importance on the top table, and it is likely that his hints did not fall on stony ground.

The band was a first-class one the fog held off, and the evening was a really good event on the social side of the trade.

NO sooner was this over than it seemed that some hundreds of people were out in their Sunday best, this time in the unexpected precincts of St George's, Hanover Square, where Denise Clift, who is a popular lass, was married to Lieut. Frank Holmes.

There was really a terrific turn-out, with every evidence that a great many of the trade immortals had done some very careful shopping at a certain famous male emporium. I never saw such a collection of top hats and morning coats in your life.

Later, Sir Sidney Clift, who is a most generous and spectacular host, threw a very big business party at the Savoy, where the filmdom seemed to turn up.

There were quite a number of people from political life, including A. V. Alexander, who is an old friend of Sir Sidney's.

A SIDELIGHT on the extended-run business; my Sydney correspondent, who operates in a country where ex-

SHOTS

tended runs are regarded as commonplace, tells me that box-office receipts have declined steadily throughout Australia during 1947.

The effect of this, he says, has been to reduce the length of the extended run.

The average key theatre-run in Sydney now is only about three and a half weeks. Incidentally, there has been a marked drop in British film takings in the last few months, with a few notable exceptions.

MUCH mention of films and film men in Jack Payne's new book, "Signature Tune," which devotes much space to the brave days of kine-variety in which Payne himself was a high star.

One illustration showing the billing for Payne's band outside the Finsbury Park Astoria reveals that Warwick Ward was the star in the feature film, "Stamboul."

It must be quite a long time since friend Ward found himself with his name over the title. These days, it comes underneath it as producer for Associated British.

SYDNEY BOX is in the London Clinic. He is not sick—far from it. When I had a long 'phone talk with him the other morning he was full of beans—figuratively, but far from literally.

Actually, he is in on a rest cure and at the same time is dieting to strip off a few surplus pounds. He was 8 lb. ahead of the chart within a few days of going into the Clinic.

His routine, which he gave me in some detail, sounded so horrible that I put the 'phone down and staggered off for an early lunch at which I did my best to offset the horrors of a reported diet of weak tea with one small piece of fish on alternate days.

Sydney will be back at the studios before Christmas concentrating on his job of getting 13 pictures made next year.

PLEASANT to have a line from A. E. Bundy in the post the other day, asking me to come along and see "Britain's Sure Shield," a film made with

the special co-operation of the Admiralty.

I believe it contains quite a lot of material which until recently has been on the secret list.

A. E., as we used to call him, has not been on the production side of the film scene for some years, as far as I remember. But I believe he was both backer and producer-in-chief in this case.

People with long memories may recall a most successful association he had with the Admiralty two decades ago when he sponsored "The Battle of the Coronel and Falkland Islands."

This new picture, I think I am right in saying, is the first film work of an old Fleet Street colleague of mine, Trevor Blore.

WHEN I was up in Birmingham a month or so ago I reported that there was a bit of lobbying going on behind the C.E.A. scenes, and as a friendly observer of the Association's affairs, it is reasonable to say that this has increased in the last week or so rather than diminished.

Broadly, two matters are uppermost in the minds of people at the head of C.E.A. affairs.

First of all there is a purely personal squabble about which it is not my province to comment.

Secondly, a very decided coolness has developed between two factions inside the Association, with quite a good deal of mutual criticism.

Is all this important? Probably not. Let us hope not, anyway.

LOOKING through this KINE, you will find a bad report on last week's North-Western C.E.A. meeting. It is colourless; it contains few direct quotes, and it is altogether below KINE standard.

In a postscript to his report, our Northern correspondent, Fred Gronback, a man of many years' expert experience, tells me that he received 13 "directives" during the course of the meeting.

This was not for the Press; that was not to be quoted; the other was off the record. The result is honest, fair and as discreet as usual. It is also pretty useless as an indication of the temperature

of the North-Western branch. For this the branch can blame nobody but its own members.

Censorship of this sort is a silly thing.

BEFORE many days are out, the top debating point in the industry, even surpassing the film tax, will be the proposed new Quota Act. It is difficult for me to comment on this as it will make its official appearance before the House of Commons some hours after this edition of the KINE has been printed.

I hold no secrets; I am no journalistic conjuror. But the framing of the Act has been talked about for so long and between so many different groups of people that it is only natural that one should have a certain amount of inside gossip on the first proposals.

The one which chiefly appeals to me, if my gossip is correct, is that designed to stop the showing of British films to audiences composed solely of charwomen. You know what I mean.

AT least one West End house has been notorious for the way in which it has bought third-rate British footage and has shown it in the early hours of the forenoon, conveniently dropping it from the programme subsequently.

Now it is proposed that this sort of nonsense will stop. In order to comply with Quota it is intended that a theatre will be compelled to play the picture in its entirety between the hours of 5 and 10 in the evening.

I suggest that this is an excellent thing. It will prevent the bad word-of-mouth publicity which has attached to the early morning showings of shoddy footage in the West End, and it will equally discourage the making of such footage.

OTHERWISE, I believe it will be seen that the Bill contains few surprises. The Board of Trade may have greater powers than it has had hitherto, but there is no suggestion that such powers will be used in arbitrary fashion.

I believe we may expect one quota for circuit and key houses and another for independents. The really small man is likely to be exempt.

We hope as I write this that a bare outline of the new Bill can be inserted as a slip-in page at the front of the present issue of the KINE.

CLOSE-UPS

by SCREENCOMBER

Incident in a Production Office

CELEBRATED Producer: I can't tell you how much I envy you, Danny. Your good looks, your charm and the way you positively radiate self-confidence. As for me, I'm nothing more than a human dynamo that's burnt up its nervous energy.

Danny (smiling confidently): There is no secret about my good looks and charm; it's just rational shaving, a fact known to intrepid explorers, film stars, leading politicians and famous society leaders. You just smear it on. It's the oil that makes me so smooth.

Celebrated Producer: And afterwards you must feel as fresh as a daisy.

Danny (mincingly): Afterwards I could even get fresh. It's due to the subtle odour of eau de violets—genuine hi-de-eau-de-violets—with which it's impregnated. I'm still impregnated with it, although it's two weeks since I had my last shave. Go on, have a smell and see.

Celebrated Producer: All right, all right. I can smell. Unfortunately my nervous energy isn't all that burnt up. But tell me, would you say that was why all those beautiful society women turned to watch you as you left the fashionable cocktail bar last evening?

Danny: No, that was more probably because I went out on my hands and knees. Still, one even tires of the adulation of beautiful women in time.

Celebrated Producer (dialling the accounts department): See that Mr. Danny has another ten thousand a year. Oh, he's already subbed it! In that case make it next year. Thank you Danny, thank you.

Danny: It is nothing. I only did my duty. Perhaps you would care to sign this expense sheet so that the wife and little ones may not go hungaria than usual. And remember, for rational shaving use Shavex or Elst . . .!

Re-Presentation News

WITH the reissue of "Ben Hur" and "Way Down East" as inevitable as a Molotov "No," Tommy France is already laying bets on the big Chariot Handicap in the former. Ante-post betting still indicates that Ramon Novarro is an odds-on favourite with Francis X. Bushman as a bad follow-up. Experts are saying that if only Novarro can get his weight down before reissue date it will be the biggest racing certainty since the event was first instituted some thousand-odd years back at the old Coliseum, before "Annie Get Your Gun" moved in.

Viewers report that even after all these years "Way Down East" still looks pretty good and remark on the fact that Miss Lillian Gish, its leading lady still, is as attractive and youthful as ever, which is hardly surprising when it is remembered that she has been kept on ice these last 25 years or so.



SYDNEY BOX



SIR SIDNEY CLIFT



W. R. FULLER



J. FRIEDMAN



J. VEGODA

We Must Talk Success— and Lead the Way to It

THIS IS A TIME TO PUT OUR HOUSE IN ORDER AND NOT TO CRITICISE

by CONNERY CHAPPELL

TALK success, urges the *News Chronicle*, in what seems to me, as a layman, to be a particularly well-timed editorial campaign. Talk success by all means. The advice is sound. Let us apply it, at this tricky and serious time, to the production side of the film industry.

Alarms sound in the air. The Rank group has disclosed production losses of more than £2 millions. Finance is becoming hard to come by, according to the men with their ears to the City. Quality is not quite what it was, say some. Costs are going up and the box-office is going down. And so on.

The further outlook, like the weather forecast, is decidedly unsettled. Instead of moaning, let us show some good, sound sense. And talk success.

Let us start with the credit side.

The future prosperity of the British film production industry is vital to every member of this industry. It is a matter of proper pride that our own pictures should occupy a reasonable time on our own screens, surely. The film is a sign of life and a reflection of life, just as is the novel, or the theatre, or the music of a country. As a nation we are not backward. Our writers are as good as any others; and it is natural that we should want our films to be as good as the rest.

Happily, it seems that they are. This is the first important point to remember when we talk success.

If box-office judges are to be believed, the success of British product in British cinemas is second to none. Let us bear that point in mind at this time when the pessimists are enjoying themselves.

And let it not be forgotten that the success of British films with the public is in no small measure due to the Rank Organisation, which is now being rough-handed in the financial Press.

Certainly, the documentaries and the fact-films of the early war, from which the present popularity of British pictures can be traced, were made largely outside the Rank group. Certainly, to-day some of the best creative workers are outside it, too.

But the Rank entourage has done two things, which made the present success of British films possible. First, they created the financial stability in which men could make quality films. Secondly, they sold the idea of British films to the public.

That, then, is the credit side in the talk of success. The films are good, from the box-office point of view, at any rate. And the public need for them is greater than ever.

Let us now turn to the debit side, and see what the fuss is about.

IT will be no news to readers of the KINE. to learn that there is a climactic in British film production. We said so quite unmistakably on October 30, 1947, and the national Press soon got wind of it.

Since then, much has happened. The Treasury seems to have put a virtual embargo on the financing of British pictures by American companies. This, in turn, has made the financing of independent British pictures all the more difficult.

Then, as the deadlock of the Dalton film tax grew more prolonged, the average backer became more and more nervous. It is no good advancing money for the making of a film whose exhibition may be curtailed by the closing of cinemas through the tax. Thus, to an extent, the 74 per cent. duty not only operated against the foreigner, but it operated against our own product.

Then, lastly, came the strong criticism of the Rank group following the proposed purchase, by Odeon, of a private company called General Cinema Finance Corporation. This culminated in the publication, last Thursday, of G.C.F. accounts, showing that in the last two years of its balance-sheet it had lost more than £2 millions on film production.

Nor is that figure quite all. There is a huge figure of over £5,800,000 in the G.C.F. balance-sheet, representing finished and unfinished films at cost, less amounts recovered to date. The knowledgeable film man, of course, is entitled to point out that this vast figure is a variable asset. If the films make a profit, the G.C.F. picture will be a much better one than it is now. If, eventually, they, too, make a loss, then the eventual cost of British production to the group will increase accordingly.

It is sombre, but simple arithmetic to say that if British production set this side of the Rank group back with a loss of £179,000 in 1944, with £378,000 in 1945, and with £1,667,000 in 1946, it is not likely to show a smashing profit in 1947, a year in which studio overheads have not stood still.

LET us, before continuing with the Rank side of the picture, realise that the publication of these accounts constituted a surprise only to the public. The City is well-informed, and it is inconceivable that the investing houses would not have made it their business to find out the real £ s. d. of film finance months ago.

Similarly, the fact that "Caesar" and a few more must have cost a fortune has been accepted in Wardour Street all this year.

So the publication of the Rank figures cannot hurt the industry in the eyes of the City or the trade itself. They can only startle the public.

Taking the long view, it is a good thing that they are published, and that the public learns, all over again, that film production is highly hazardous.

WHERE does the commonsense film man stand, faced up to these formidable figures?

If he has a long-range attitude, surely, his view will be one of encouragement to the Rank group.

I am thinking of Rank, not as a distributor, nor as the largest theatre operator in the country, nor even as a maker of newsreels and specialised films. I am writing of the Rank group solely as a production entity. The encouragement of that entity, surely, is more important than anything else, for without it, make no mistake, there would be no British production industry worth writing about.

The group, pledged to make British films for British cinemas, which is surely not a reprehensible resolve, finds that one of its subsidiaries has so far incurred a thumping loss in the process. The problem for the knowledgeable onlooker is not to carp, not to be captious, not to say "I told you so," but to help; to help with constructive suggestion if he is merely a commentator, or with work if he is a practical film man.

The production industry in Britain collapsed in 1938 under a rain of blows no heavier than those it is receiving now. Yet to-day it is in no danger of collapse—entirely because the very Rank group which is being slammed in sections of the Press has brought it stability and security.

The Rank method, in essence, is to make exhibition and distribution pay for production. Not a revolutionary idea; they work like that in America. As the trade stands at present there is no other way of creating sound film economy.

I say this: No knowledgeable person reading the long Rank statement to Odeon shareholders could fail to be convinced—if he did not realise beforehand—that Rank is quite right. His theory is the only one. The suggestions are as inevitable as they are sound.

What has gummed up the works is the admission that the organisation lost so much on production last year. And that is where Rank's critics will attack him.

Suppose "Caesar," "Men of Two Worlds" and "London Town" had never been made? Three films—and what a difference. Would there have been so many critics then?

LASTLY, let us look to the future. It is vital that the Group goes on making its 38 films a year—and eventually makes more. No KINE. reader, obviously, is opposed to the success of British films in a free market.

It is equally vital that it makes them at a profit, for if Rank can not learn to make money out of British films what hope is there for the small independent producer whose success is equally important in the creation of a keenly tuned, competitive industry?

How is the Group to ensure profitable film production—at a time when costs are going up—and at a time when the home market is barely sufficient. We are told that production is so expensive that you can hardly make a film which will get its money back at home; unless you make quickies which nobody wants. What is the solution to this vicious circle of rising costs and—apparently—falling receipts?

To begin with, producers in general and the Rank group in particular, must look around and study their personnel and their future subjects.

It is sad to think that production is still attracting too many of the people who didn't do well before the war, and have drawn big salaries doing pretty poorly ever since. Sometimes they have gained a little prestige—at considerable cost to their backers. More than anyone else, perhaps, it is these prestige peddlers who are harming the industry. They despise the box-office. They are not interested in the popular touch. They are above vulgarity. They are genius, pure and undefiled.

Unfortunately, they still find highly profitable employment. The bad choice of subject, which has been a besetting sin in the British production industry, largely stems from these people. Pictures which don't stand a chance of making a profit off a production

(Continued on page 186)

HALF XMAS SHOWS WILL BE REISSUES

Complete Line-up of London Programmes

THE duty on U.S. films continues—and the Americans maintain their ban on new product. British kinemas are set to face their dullest Christmas season where new product is concerned.

Circuit houses and West End kinemas in the Greater London area will play 25 films during the holiday week, of which ten are reissues. There are three new British films and two British reissues.

In the West End itself there will be 12 films running—four of them reissues.

Here is a complete line-up of the programme for the week starting December 22:—

Gaumont-British: "Blithe Spirit" at the Haymarket, "A Matter of Life and Death" at the Marble Arch, G.B., and the new Chaplin film carrying on at the New Gallery. The North-West release will take Universal's "Hellzapoppin'" and "Slave Girl." North-East area is set to have "Trail Street" (new RKO) and a reissue of Ealing's "Frieda." South of the Thames is to have "Dishonoured Lady," the new U.A. picture, with Hedy Lamarr.

North-East Release.

Odeon will run the RKO thriller, "Build My Gallows High," at the Leicester Square Odeon, the Leicester Square Theatre taking the new Dryhurst production, "While I Live" (20th-Fox). "The Best Years of Our Lives" carries on at the Odeon, Marble Arch. The North-West area will have Paramount's "Variety Girl," with the South release taking Paramount's "Golden Earrings." The new 20th-Fox musical, "I Wonder Who's Kissing Her Now?" starts a North-East release.

A.B.C. is to run a double feature programme in the North-West, Warner's two reissues, "The Sea Hawk" and "The Sea Wolf." Pathe's "It Happened on Fifth Avenue" and "Dillinger" play a North-West release, and a reissue of "The Black Swan" (20th-Fox) will be shown South of the river, together with "The Silver Darlings," Pathe's new British film.

West End houses are putting up a strong show with some of the last of the new features. M-G-M is running Red Skelton in "Merton of the Movies" with the reissue, "Lost in a Harem" (Abbott and Costello), and "Gone With the Wind" at the Ritz.

"Possessed" will carry on at the Warner for Christmas. Paramount is screening Bob Hope's new "Road" film at the Plaza, with "An Ideal Husband" (British Lion) remaining at the Carlton.—KINE. News.

Teddington in Action

Teddington studios were used for three days this week for recording sessions for the Marcel Hellman film, "This Was a Woman," which was made at Riverside studios for 20th-Fox release.

The Bernstein Children's Questionnaire 91 PER CENT. OF 50,000 PREFER SATURDAY MORNING SHOWS

History Films Top Poll

THE trade has always been divided on the subject of the Bernstein Questionnaire. There is a progressive section which regards it as one of the most important pieces of documentation produced by the industry—a mirror held up to film-dom telling us a little of what the public thinks about our goods. That school of thought argues that the trade has always been the poorer through the lack of vital information, and believes that the questionnaire does a little to breach the gap. The other school is uncompromising. It thinks the questionnaire is useless.

Now, at a time when the children's club movement is being criticised—it is always being attacked by someone or other—comes the Bernstein Children's Questionnaire, which starts off with the remarkable discovery supported by scientific audience research, that British children do not like cowboy films, although their favourite star, Roy Rogers, happens to be a cowboy.

The tests were conducted through 50,000 children between the ages of 7 and 15, with the extraordinary result that historical pictures turn out to be the prime favourites, with comedy second, cartoons third, thrillers fourth, serials fifth, and adventure pictures—whatever that means—sixth.

Here is the popularity order of the children's favourite stars:

1. Roy Rogers.
2. James Mason.
3. Bing Crosby.
4. Stewart Granger.
5. Margaret Lockwood.
6. Gene Autry.
7. George Formby.
8. Alan Ladd.
9. Tarzan (Johnny Weissmuller).
10. John Wayne.

It should be noted that apart from Rogers, four of the first five would figure in an adult popularity test at the present time, and the vote emphasises how the children are influenced by films they see at ordinary performances.

Kiddies' Specials.

Children's serials and pictures like "Lassie Come Home" are winners in film popularity with a strong small-girl vote for "Bells of St. Mary's."

The psychologists who conducted the tests are able to assure us that 66 per cent. of the boys and only 19 per cent. of the girls dislike love scenes.

Donald Duck is rated first with Mickey Mouse and Pluto runners up in the popularity of cartoon characters.

It has been discovered that 76 per cent. of the boys but only 61 per cent. of the girls really like newsreels with the interest increasing as children grow older. Three in four like community singing.

Sidney Bernstein's trained psychologists have even penetrated the mysteries of the B.B.C. and are able to assure us that 33 per cent. of children think "Just William" the best radio programme. 19 per cent. preferring "Paul Temple" and 16 per cent. "Dick Barton."



Sidney Bernstein

It is significant that when asked for suggestions for improving Saturday matinees one child in five replied saying: "They are perfect as they are."

This, in brief, covers the main findings of the children's questionnaire designed by a group which was running children's matinees back in 1927 and which for many years was the only company to run them.

It has been prepared in conjunction with Dr. Emanuel Miller, the child psychiatrist.

Four Objects.

The questions set out to solve four posers: do the performances satisfy the children? Do the answers indicate any defects which would justify the accusation of unhealthy or even anti-social tendencies in the children's club movement? Do the children in their answers show any likes or fears which might guide the sponsors in making improvements in the future? And, lastly, do the answers show any actual signs of anti-social behaviour arising from the shows?

The expert view is that the replies are reassuring.

One question is extremely important. It is this. The kiddies were asked whether they liked their Saturday morning shows better than those for grown-ups and 91 per cent. said that they did and only 8 per cent. preferred the ordinary show.

This surely shows the very definite need for the children's matinee movement as expressed by the children themselves.

The conclusion is that while Children's matinees are remarkably popular the age breakdowns show that they decline in their appeal as the child grows older—more rapidly in the case of boys.

The result is a fascinating document, for which once again Sidney Bernstein and his henchmen deserve the thanks of the Industry.

U.A. WILL SUE CAGNEY "IF—"

Gradwell Sears, United Artists head, has said that his company will begin suit against Warner Brothers and the Cagney Brothers if Cagney goes on with his plan of releasing his film, "The Time of Your Life," through Warner's

NEWSREELS IN ROW ON OLYMPIC GAMES' COVERAGE

U.S. Companies To Oppose Exclusive Rights

CLIFFORD JEAPES, editor-in-chief of Universal News and chairman of the Newsreel Association, said this week that arrangements for the coverage of the Olympic Games next year are not finished. He denied that all newsreels except those in the J. Arthur Rank Organisation were to be refused news coverage facilities.

"We shall be discussing the matter at our next meeting," said Jeapes.

Meanwhile, U.S. newsreel companies meeting in New York have stated that exclusive newsreel rights have already been allocated to the J. Arthur Rank Organisation. They have instructed their representatives in Britain to take immediate action, adding that the Games are a news event of world importance and should not be subject of any such discriminatory action.—KINE. news.

"WE CAN SUPPORT OUR OWN INDUSTRY"

—says Charles Skouras

America's domestic market alone can support its motion picture industry profitably, Charles Skouras, president of National Theatres, the largest theatre circuit in the United States, said this week.

Skouras said that such a self-supporting situation in the domestic market could be accomplished if intelligence were used with "team work and an understanding of the industry's problems on the part of all its representatives—in production, distribution and exhibition."

Steps taken by National to achieve this are:—

- (1) Providing day-and-date first-runs where the distributor desires.
- (2) Moveovers.
- (3) Extended playing time.
- (4) Circuit-wide "roadshows."
- (5) Audience expansions, particularly in connection with young people through special admissions.
- (6) Community service.
- (7) Employee benefits.

"We do not advocate any one of these points out of sheer altruism," Skouras said. "But we have found practice of them to be sound business, reimbursing the exhibitor, the producer and the public."

Skouras was giving an interview to Chick Lewis, of *Showman's Trade Review*.

C.O.I. FILMS

The Financial Secretary to the Treasury, in the House of Commons last week, said that in terms of cost, 23 per cent. of the film production for the Central Office of Information during the current financial year is being undertaken by the Crown Film Unit; 65 per cent. by contractors; and 7 per cent. by the Colonial Film Unit.

The proportions provided for in the Estimates were 38 per cent., 54 per cent. and 8 per cent., respectively.

★
RAY MILLAND
SPENCER TRACY
LORETTA YOUNG
JAMES MASON
DAVID NIVEN
DANA ANDREWS

★
JOHN MILLS
ROBERT NEWTON
WILL FYFFE
JOAN BLONDELL
WALTER HUSTON
ANN HARDING

★
MELVYN DOUGLAS
JIMMY DURANTE
ANN MILLER
RUDY VALLEE
RALPH BELLAMY
ANN SOTHERN

★
DOUGLASS MONTGOMERY
MARGOT GRAHAME
CHESTER MORRIS
OTTO KRUGER
ROBERT MORLEY
ANNE BAXTER

★
THESE NAMES MAKE QUEUES

GRAND NATIONAL CAN MAKE YOUR PROGRAMME

1948

SPENCER TRACY
LORETTA YOUNG
in
MAN'S CASTLE
RUDY VALLEE
ANN MILLER
in
TIME OUT FOR RHYTHM
MELVYN DOUGLAS
JOAN BLONDELL
in
GOOD GIRLS GO TO PARIS
JAMES MASON
in
PRISON BREAKER
OTTO KRUGER
DOUGLASS MONTGOMERY
in
COUNSEL FOR CRIME

RAY MILLAND
LORETTA YOUNG
in
THE DOCTOR TAKES A WIFE
JIMMY DURANTE
in
START CHEERING
JIMMY DURANTE
LEE TRACY
SALLY EILERS
in
CARNIVAL NIGHTS
RALPH BELLAMY
ANN SOTHERN
in
EIGHT BELLS
DONALD WOODS
SALLY EILERS
in
**I WAS A PRISONER ON
DEVIL'S ISLAND**

ANNE BAXTER
DONALD WOODS
in
MY SON IS A CRIMINAL
CHESTER MORRIS
MARGOT GRAHAME
in
COUNTERFEIT
ANITA LOUISE
ROGER PRYOR
in
GLAMOUR FOR SALE
ANN DVORAK
HELEN MACK
in
GIRLS OF THE ROAD
PAUL KELLY
C. HENRY GORDON
in
ADVENTURE IN SAHARA

WALTER HUSTON
DANA ANDREWS
ANNE BAXTER
ANN HARDING
in
NORTH STAR
DAVID NIVEN
ANNABELLA
PAUL LUKAS
FRANCIS SULLIVAN
in
DINNER AT THE RITZ
JOHN MILLS
ROBERT NEWTON
in
THE GREEN COCKATOO
ROBERT MORLEY
EMLYN WILLIAMS
in
YOU WILL REMEMBER
WILL FYFFE
in
MIND OF MR. REEDER
and MISSING PEOPLE

COLETTE MELVILLE
in
THE FLAMINGO AFFAIR

THE SENSATIONAL SPORTS FEATURE
SPEEDWAY
with WEMBLEY LIONS

AND OTHER IMPORTANT NEW OFFERINGS, INCLUDING

"POWER WITHOUT GLORY"

A MAURICE J. WILSON PRODUCTION

GRAND NATIONAL PICTURES LTD., 113-117, WARDOUR STREET, LONDON, W.1.

The Need to Bridge the Gap Between the C.E.A. and K.R.S.

ECKMAN OUTLINES PLAN TO PROMOTE CLOSER UNDERSTANDING

THE film business paid its tribute to Sam Eckman, Jun., with a lunch in his honour at Claridges last Wednesday. The hosts were the four Trade Associations—the K.R.S., the C.E.A., the B.F.P.A., and the Newsreel Association—and the official reason for honouring Eckman was in recognition of his 20 years' service in the Industry in this country, and his recent award of the C.B.E.

The most important suggestion to emerge in the many speeches was one made by the guest of honour himself. Sam Eckman advanced the view that the Trade could carve a sharp cut through the complexities of its politics by appointing two diplomats inside the Industry—a C.E.A. man who would be attached to the K.R.S., and a renting man who would be attached to the C.E.A. These two could represent their own side at meetings of their opposite Associations, and could prevent troubles and complexities arising at the outset.

B. T. Davis, president of the C.E.A., was in the chair, and the attendance was limited to 100 owing to rationing restrictions. Seats at the lunch had been heavily over-applied for and the heads of every company in Wardour Street were present.

There were five speeches and all were short and to the point. The tone and tempo were set by Dave Griffiths, who referred to Eckman as a close friend, and stressed the excellence of his judgment and his skill in debate and negotiations.

Speeches of Tribute

J. Arthur Rank followed; then came Clifford Jeapes, chairman of the Newsreel Association. Sir Alex. King, newly returned from the U.S., produced a witty speech and was warm in his tribute to the guest of honour.

Ernest W. Fredman was the fifth speaker, congratulating Eckman on his work for the Industry in this country. Fredman said that, though he might have had his differences with Eckman, he had never ceased to respect him as a man.

Eckman himself replied at some length with a well turned speech, in which he traced the development of the Industry during the 20 years in which he had worked in England.

Too Far Apart

In the course of his speech, he said that he felt that the K.R.S. and C.E.A. were too far apart and that much could be gained if the Industry as a whole could bridge the gap between them. He made the practical suggestion that each organisation should appoint an ambassador, as it were, to the other one. By contact between them it would be possible to iron out problems as soon as they arose.

Mr. Eckman concluded his speech on a theme with which his name is familiar: the theme of Anglo-American relations. The honour which had been given to him was given not so much to him as to the American Trade in general. He would continue to strive, as he always did strive, for the cementing of closest possible relations between the two countries. There never was a greater need of it than there was to-day.

Murkett Bros., of Huntingdon, have been granted a licence to open the Grand Cinema, Ramsey, for Sunday performances from 6.30 to 10 p.m.

Obituary

W. G. FAULKNER

Original Exponent of Lay Press Criticism

BY the death last week of W. G. Faulkner, the Trade loses one who had become almost a legendary figure in film journalism.

Born in 1864, Faulkner in turn worked on a farm and as schoolmaster before becoming a reporter. —subsequently editor of a local paper. It was during this period that he first began to study the film in exhibition and production aspects. This knowledge stood him in good stead when he came to Fleet Street where, in 1910, he joined the *Evening News* to write film criticisms and a weekly film feature, thus becoming the original exponent of lay Press criticism as it is known to-day. After the first World War he was sent to Hollywood and New York, the first British journalist who had the opportunity of studying at first hand American methods.

A year later Faulkner resigned from the *Evening News* to establish his own review, which became the prototype of many review services which have since been instituted.

About this time he became interested in the specialised exploitation of the film "From Manger to Cross." He was also concerned in the founding of the original British Association of Film Directors.

The funeral, on Tuesday, at the Streatham Vale Cemetery was attended by a representative gathering of the Trade.

WILL FYFFE

The death occurred on Sunday of Will Fyffe, music hall and screen star, who received fatal injuries following a fall from his hotel window.

Fyffe, who was in his sixty-first year, had recently undergone a serious operation which had caused him to resign an important role in the Korda film "Bonnie Prince Charlie."

He was one of the most popular character actors on the British screen and although he was also an outstanding music-hall attraction he nevertheless managed to make over twenty-five films during his career.



Queen Mary visits the Pathe private theatre in Wardour Street, to see Pathe's *THE PRINCESS' WEDDING DAY* and *SCRAPBOOK FOR 1922*. From left to right: Mrs. Maxwell (widow of the late John Maxwell), Sir Philip Warter (chairman of Associated British Picture Corporation), William Moffat (managing director of Pathe), Queen Mary, Anna Neagle and Lady Warter

N. WESTERN

BRANCH MOVES AGAINST "UNREASONABLE CONDITIONS"

Birkenhead Censorship Causes Sunday Films Famine

BIRKENHEAD exhibitors are so hard pressed to secure suitable films for Sunday shows, owing to the local censorship, that North-Western branch, at the meeting held in Liverpool last week, decided to press for a modification in the restrictions.

Sunday opening licences having been granted, the Watch Committee made it a condition of licence that films to be shown must be notified in advance to the Chief Constable. Only those considered suitable were allowed. Scores of rejected films had been permitted in nearly all other towns and cities for Sunday exhibition. Owing to the shortage of product the situation was described as "dreadful, shocking and desperate."

Exhibitors, it was said, had the utmost difficulty in compiling programmes and the quality of the entertainment suffered.

Circuits and independents were all affected by the unreasonable conditions.

Stills Should Be Washed Out

DURING discussion on the Royal Wedding films there was praise for the "excellent efforts of the newsreel companies."

The still shots included in such films, however, were not popular with the public. Stills ought to be "washed out," because the public did not want them, it was agreed.

There was no seconder for an "anti-still" resolution.

N.F.S. Zeal

ARISING from the General Council report, there was criticism of the excessive zeal shown by some members of the N.F.S. over fire precautions in cinemas. In one case, the N.F.S. asked for certain doors to be painted.

It was not generally appreciated the N.F.S. would "go" next March or April. The subject will be put on the agenda for the next meeting.

Extended Playing Time

CONCERNING the demands for longer playing time for British pictures, the manner in which independent exhibitors might be affected was stressed.

Those who would have runs after the circuits would probably experience hardship, but the whole issue was linked with the film tax.

However loyal exhibitors wished to be to British product, they could not overlook the fact that some British films, particularly in working-class and certain suburban areas, were "extremely unpopular."

Recently, at one theatre in the North-Western territory an American film grossed £158, whereas in the same showing period a 50 per cent. British film took only £38.

Nationalisation having been mentioned, the CHAIRMAN said: "It might be Government tactics to ruin you before they nationalise you. I understand we are 27th on the list."

Delayed Draft Order

IT was reported that in one municipal area electors on September 30 voted for Sunday opening, but application for a draft order was not sent to the Home Office until November 4 owing to a delay in the matter coming before the town council. As it appeared to take nine or ten weeks for a draft order to secure approval, there was a possibility of the public being penalised should the local cinemas not be able to open after December 31 until formalities had been complied with. Even if last-minute sanction came to hand, exhibitors would not be able to advertise their programmes for the ensuing Sunday. It would be an unfortunate thing if there was a break in the regular habit of going to the local cinema.

Christmas Day Opening

A LETTER was received from the local N.A.T.K.E. about Christmas Day opening and stating the conditions for the employment of staff at cinemas that day.

An exhibitor said that the remuneration and conditions of staff who worked on Christmas Day was purely a domestic issue. The subject should have been dealt with on a national basis.

A·B·F·D

PRESENT

JOE LOUIS

v.

JOE WALCOTT

PUNCH FOR PUNCH • ROUND BY ROUND
BETTER THAN A RINGSIDE SEAT

DISTRIBUTED BY A·B·F·D LTD.—169, OXFORD ST. AND BRANCHES

BY ARRANGEMENT WITH

MICHAEL H. GOODMAN PRODUCTIONS LTD.

Eire to Enlist Public and Dail Deputies to Fight Tax

EXHIBITORS UNITE IN SUPPORT OF COMBINED PROPAGANDA DRIVE

A CENTRALISED propaganda drive directed to the general public about the coming increased admission taxes; a monster petition signed by patrons; and the lobbying of Dail deputies of every Party were courses favoured at a meeting of exhibitors organised by the Theatre and Cinema Association (Ireland) in Dublin.

It was the feeling of the meeting that monthly reports of attendance figures and receipts should be sent to the Minister for Finance to show the effect of the increases.

The meeting was not confined to T. and C. A. members, but was open to all Eire exhibitors. Non-members contributed to the discussions.

At the beginning of the meeting the deputation, which had recently seen the Minister for Finance, gave an account of what had happened. The Minister had been most courteous and friendly, but the deputation had felt that his mind had been made up from the outset, and that they had been received purely as a matter of courtesy.

No Hope of Relief

From the Minister's remarks they had gathered that they could not hope that there would be any relief in future from the increases and there was no promise that the limit of entertainment taxation had been reached.

A desire to increase revenue appeared to be the Minister's only object, and his advisers appeared confident that the new taxes would achieve it and that after a period the public would accept the increased admission prices and business would not be adversely affected.

After hearing this report and after some general discussion, the exhibitors present at the meeting decided that they must face up to the fact that they would suffer a large drop in business as soon as the new taxes and increased prices came into force.

It was pointed out by the CHAIRMAN, Pat Farrell, that the only way to obtain tax reduction at a later date was to prove that the Minister's officials were wrong in their expectation of increased revenue returns.

5 per cent. Drop Possible

The CHAIRMAN stated that the exhibitors would have to face up to a period of losses. There was no sense in trying to get round the taxes and Orders. It would be senseless for exhibitors to pay part of the tax themselves. That would merely be tempting the Minister to make further increases. The only method was to pass the full tax on to the public and let the results convince the revenue experts that their forecasts had been wrong.

It was possible, however, that business would drop 50 per cent., in which case, though not deriving less than current revenue, the Minister would not gain the increase he expected so confidently.

After discussion, it was agreed to pass on the full tax.

It was also agreed that a centralised propaganda drive, using foyer placards, screen adverts and newspaper columns, should be planned and centrally directed, and that the public should be asked to sign petition sheets asking for a reduction in the tax.

In addition, all exhibitors should make their attitude clear to local deputies of every Party.

Strike Impolitic

Suggestions that cinemas close down for a period or that the backing of an

Opposition Dail Party be sought were ruled out.

It was felt that political aspects should be avoided and also that a "strike" would be a challenge to the Minister which could not meet with success.

Exhibitors urged the Association to approach the K.R.S. to discuss waiving the guaranteed minimum rentals in view of the altered situation with which exhibitors were faced.

The meeting felt that a full-time organiser was needed for the campaign, and the CHAIRMAN declared that his company would give a lead with a substantial subscription to a fund for such a purpose.

LEEDS HAS "GOOD CONDUCT" REPORT

The Chief Constable of Leeds, T. W. Bennett, in his annual report to the Watch Committee, said there had been thirteen fires during the year, all of them slight. All the cinemas had been inspected and visited regularly during the year and all were conducted satisfactorily.

The Dominion Cinema, Harrogate Road, which was completely destroyed by fire in June, 1941, is, the Chief Constable reported, to be rebuilt, and he said that he had no objection to the renewal of the music and cinematograph licences provided plans for the rebuilding were submitted and approved.

Child Kinemagoers' Gifts

The Lord Mayor of Leeds will be outside the Pavilion Cinema, Dewsbury Road, Leeds, on December 20, to receive Christmas gifts of fruit and flowers for patients in Leeds Children's Hospital from children going to the Saturday afternoon matinee. The scheme has been arranged by the manager, R. E. Burrett.

THE CHANCELLOR'S XMAS BOX

"The Manager" regrets that last week he published an inaccurate statement under the above heading. It stated that cash Christmas boxes to employees, if customary, would be exempted from Income Tax if given in the form of Savings Certificates. As most readers now know, the concession only applies to presents that have been hitherto given in kind.

"The Manager" apologises for any inconvenience occasioned by this slip, which was made in good faith on information received from a hitherto reliable source.



Herbert Wilcox, with Anna Neagle and Michael Wilding, stars of *SPRING IN PARK LANE*, which is nearing completion at M-G-M British Studios, Elstree

GUNMAN HOLDS UP MANAGER

£20 Stolen at Derby

ABOUT nine o'clock on Friday, Arthur Vallance, who is general manager for Goodman's Cinemas, Nottingham, looked up from the office desk at the Alex, Derby, into the muzzle of a revolver held by a man whose face was masked.

The collar of a raglan coat he wore was pulled over his chin. Obtaining possession of the keys, he opened the safe, scooped up the loose cash, amounting to £20, and proceeded to leave, firing a bullet which lodged in the wall. He stumbled on the office steps and disappeared. In his haste the thief missed a sum of £100 in notes which were under a book.

Another Armed Robbery at Bletchley

DETAILS of an alleged armed robbery at the County Kinema, Bletchley, Bucks, were reported to the police recently by the manager, J. Betteridge. He said that two men had made good their escape with £75 from the office safe after he had been forced at pistol-point to hand over the key.

Glasgow Cinema Club Ladies' Day

The Ladies Day luncheon of the Cinema Club in The Picture House Café, Glasgow, attracted nearly 90 members and friends.

After luncheon, President Jack Breckenridge handed over the Chair to Miss Lily Watt (member of Committee).

The musical programme was presented by Harry Woodmore who introduced Frank Bonham and Miss Marjorie Macklin.

Past-president Ritson Bennell moved a vote of thanks to the Ladies' Committee and the artists. The next luncheon, he said, would be on January 9, when he hoped to have some of the pantomime favourites present.

Cinematarians News

BIG GALA NIGHT AT LIVERPOOL

TWO hundred and forty persons attended the annual dance of the Liverpool branch, Society of Cinematarians, held at Reece's Restaurant, Liverpool. Many managers put in an appearance after the close of their shows, and as the function went on until 2 a.m., they had ample opportunity of participating in the programme.

Owing to the abolition of the basic petrol ration, the social committee, of which Albert Latham is chairman, and who acted as M.C., arranged for a fleet of buses to take the people home to the various districts after the conclusion of the dance. Other members of the social committee are:—Arthur Sydney (O.C. Transport), Miss E. B. Tankard (secretary), D. Westwood, J. Winnall, Harold Brooks and Mrs. Tonge.

Manchester Party

Manchester branch, Society of Cinematarians will hold its Christmas party at the Regal Café, Manchester, on Friday, when there will be a tea followed by a concert and social.

W. Miller, hon. secretary, states that "this occasion has been fixed as Ladies' Day."

Brum Membership Grows

H. Ferrier Cornforth, hon. secretary of the newly formed Birmingham and Midland branch of the Society of Cinematarians, states that members are still coming in freely. R. W. Guilbert (chairman), and his fellow-officials anticipate that the branch will hold its first monthly luncheon meeting early in the New Year.

George Singleton made one of his rare appearances as a public speaker when he addressed the members of the Glasgow Publicity Club in the Grosvenor.

Curiously enough George's subject was "The Scottish Orchestra."

The LION'S ROAR

Contributed each week by Leo of Metro-Goldwyn-Mayer.

Lesson from Dublin.

One of my British representatives sends me a report on a performance given in Dublin last week for the Catholic Stage Guild, in the presence of Eire's President, and probably the most representative and distinguished audience ever seen at a film show there.

The main attraction was the Irish premiere of "THE YEARLING."

"But," my representative writes, "the lesson stressed during my visit to Ireland was not that 'THE YEARLING' is going to be a record-breaking success over there, playing havoc even with 'THE GREEN YEARS' figures—I knew it would be before I went.

"The lesson I have in mind is that friendliness pays—and the dividends are not all in cash.

BACK TO YOU



At last, the most eagerly awaited revival in all film history, which has broken all re-presentation records at the Empire (5 huge weeks), and the Ritz, where it is still going strong after 4 revival weeks, and 4 years' original run, starts its general release next Monday.

Naturally, it's "G.W.T.W."

"Some are in the even more important currency of international goodwill.

"At the request of the Most Reverend John C. McQuaid, D.D., Archbishop of Dublin, and of the Guild's indefatigable Chaplain, the Rev. Cormac O'Daly, O.F.M.—whose tireless devotion to good works is positively frightening to ordinary mortals

THIS WEEK'S CRAZY SHOWS



London and Home Counties exhibitors have two chances to laugh—and laugh—this week.

On Wednesday, I am trade-showing the very welcome revival of Abbott and Costello's "RIO RITA," with Kathryn Grayson, John Carroll, Patricia Dane, Etc.



On Thursday, I come back in a big way with Groucho, Chico and Harpo Marx in "THE BIG STORE," notably supported by Tony Martin (who, you remember, sensationally introduced "Tenement Symphony" in this film), with Virginia Grey, Margaret Dumont, Douglass Dumbrille and Virginia O'Brien.

Above you see Harpo getting acquainted, in his own peculiar way, with Marion Martin.

like oneself—the Motion Picture Association of America sponsored this performance, and agreed that it should be the first of an annual series.

"The M.P.A.A. arranged, not only for us to lend the film, but for Carole Landis, with the co-operation of United Artists, and Peggy Cummins, with that of 20th Century-Fox, to fly to Dublin for personal appearances.

"They contributed magnificently to the excellent stage show preceding the film.

"I cannot tell you how much Catholic Eire appreciated this gesture from the American film industry.

"And the good people of Ireland are particularly pleased that the M.P.A.A., as reported in the London 'Times' last week, has decided rigorously to control gangster films, to eliminate objectionable or suggestive titles, and to ban altogether the type of picture in which the gangster is glorified, glamorised, or 'gets away with it' in the end.

"The benefit performance was of inestimable value to Eireann-American relationships. And this writer, who happens to be British, believes it to have been even more than that.

"It was a delightful reminder of the days when, in England as well as Ireland, a film was not labelled (or occasionally libelled) as of American, British or any other nationality, but was universally accepted as a good picture, or unaccepted because it was a poor or mediocre one.

"Now that the world needs, perhaps more than any other thing, friendship and understanding between the English-speaking family of nations, may those days return!

"They will be speeded by such performances as the one I have briefly described.

It has been suggested, not without reason, that the British public needs in these times "fun and games."

I would even go so far as to say that it wants "laughs and lunacy," from time to time; and that is why I have hastened my revivals of two classics of comedy—ABBOTT and COSTELLO'S "RIO RITA," trade shown in London on Wednesday of this week; and the Marx Brothers' "THE BIG STORE," on Thursday of this week.

—Leo

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Big Clock, The ... (Paramount)—American.	96 min. (A)	Ray Milland, ... Charles Laughton, Maureen O'Sullivan.	Novel and arresting crime melodrama. Story ingenious, acting first class, backgrounds unusual and thrills expertly timed.	Excellent "thick ear" (NC).
*Dover Road, The ... (A.B.F.D.)—British.	33 min. (U)	Commentary by Valentine Dyll.	Travelogue, made in England, covering a four-in-hand coach journey from London to Dover. Interest widely varied.	Good full quota fill-up (CC).
Elephant and the Skipping Rope, The ... (G.F.D.)—Anglo-Russian.	36 min. (U)	Natasha Zashilina ...	Friendly and fascinating modern fairy story of Russian manufacture. Child star clever and English commentary fluent.	Attractive novelty booking for children's matinees (CC).
Hard Boiled Mahoney ... (Pathe)—American.	62 min. (A)	Huntz Hall, ... Bobby Jordan, Teala Loring.	Comedy melodrama, sketchily recording the "Bowery Boys'" incursion into the detective business. Story, treatment, acting and presentation second rate.	Very moderate "support" (CC).
Indian Summer ... (RKO-Radio)—U.S.	91 min. (A)	Alexander Knox, ... Ann Sothorn, Sharyn Moffett.	Quizzical romantic comedy drama. Story fabulous yet human and humorous, characterisation very good and moral sound.	Capital light booking (C).
Lightning Strikes West ... (A.B.F.D.)—American.	57 min. (U)	Ken Maynard, ... Claire Rochelle, Michael Vallon.	Pocket outdoor melodrama. Story obvious, acting hearty and action fast.	Moderate Western "second" (CC).
*Secret Tunnel, The ... (G.F.D.)—British.	49 min. (U)	Anthony Wager, ... Ivor Bowyer, Thelma Rea.	Rollicking juvenile adventure comedy melodrama. Story exciting, characterisation natural, staging picturesque and climax hearty.	Good quota "second" (CC).
Shoe Shine ... (British Lion)—Italian.	85 min. (A)	Rinaldo Smordoni, Franco Interlenghi.	Grim, almost documentary film dealing with juvenile delinquents in post-war Italy. Finely presented and acted.	Very good advanced hall booking (NC).
Son of Rusty, The ... (Columbia)—American.	69 min. (U)	Ted Donaldson, ... Stephen Dunne, Ann Doran.	Canine comedy melodrama, the latest of the "Rusty" series. Sentiment stodgy, but dog star good.	Fair to middling "second" (CC).
Sweet Genevieve... ... (Columbia)—American.	65 min. (U)	Jean Porter, ... Jimmy Lydon, Gloria Marlen.	"Fourth Form" collegiate musical comedy drama. Story feeble and cast undistinguished.	Very, very moderate "second" (CC).
REISSUE				
†Bandit of Sherwood Forest, The ... (Columbia)—U.S.	87 min. (U)	Cornel Wilde, Anita Louise, Henry Daniell.	Rollicking Robin Hood adventure melodrama in Technicolor. "Kine." review January 10, 1946.	Box office "panto" (CC).
*Big Blockade, The ... (A.B.F.D.)—British.	75 min. (U)	Leslie Banks, ... Will Hay, Alfred Drayton.	Showmanlike documentary describing the work of the British blockade. Reviewed in "Kine," January 15, 1942.	Excellent documentary for all classes (C).
*†Blithe Spirit ... (A.B.F.D.)—British.	96 min. (A)	Rex Harrison, ... Constance Cummings, Margaret Rutherford.	Skittish all Technicolor essay in the macabre. Reviewed in "Kine," April 12, 1945.	Excellent light booking (NC).
Man's Castle ... (Grand National)—U.S.	79 min. (A)	Spencer Tracy, ... Loretta Young.	Unconventional romantic drama, which retains the popular touch. "Kine." review, January 11, 1934.	Good general booking (NC).
Road to Happiness ... (Monarch)—U.S.	71 min. (U)	John Boles, ... Billy Lee, Mona Barrie.	Sentimental domestic drama originally put out by Pathe and reviewed in the "Kine." issue of May 28, 1942.	Good popular revival (CC).

(CC) Excellent for Children.

(C) Suitable for children.

(NC) Not for Children.

* British Picture.

† In Colour.

Reviews for Showmen: By Josh Billings

THE BIG CLOCK

Paramount. American (A). Directed by John Farrow. Featuring Ray Milland, Charles Laughton and Maureen O'Sullivan. 8,670 feet. Release not fixed.

NOVEL and arresting crime melodrama, cleverly illustrating the ugly predicament of a brilliant young magazine editor, framed for murder. It revolves around the massive headquarters of an evil publishing tycoon and its colourful and infallibly timed gyrations subtly heighten the interest of its plot. Finely acted and elaborately staged, it will not only attract but intrigue and thrill all types of audiences. Excellent "thick ear."

Story.—George Stroud, successful editor of "Crimeways," one of many magazines owned by Earl Janoth, a ruthless publisher, fixes the date for the delayed honeymoon with his wife, Georgette, and their small son. At the last minute, Janoth wants him for another

assignment, and when he refuses Janoth sacks him. George hits the bottle and Pauline York, Janoth's mistress, tries to use him to blackmail Janoth. There is nothing doing. Georgette goes off without George, and George, now very drunk, foolishly visits Pauline's flat. He slips out when Janoth calls, but his shadowy figure is seen. Janoth kills Pauline, becomes panic-stricken and rushes round to the home of Steve Hagen, his trusted lieutenant. The two decide to pin Pauline's murder on to the mysterious person Janoth saw leaving Pauline's apartment. George is instructed to write up the murder for "Crimeways," and before very long he realises that Janoth and Steve are after him. Georgette and Louise Patterson, a crazy artist, come to George's aid, but he has many nerve-shattering moments in the Janoth building and in the lobby where the intricate mechanism of the building's mighty clock is housed, before his innocence is established and Janoth and Steve get their just deserts.

Acting.—Ray Milland gives his best performance since "The Lost Week-end" as George, Charles Laughton has a made-to-measure rôle as egomaniac Janoth, George Macready is no less effective as the double-crossing Steve, Maureen O'Sullivan is a sympathetic Georgette, Rita Johnson registers in contrast as the hard and cunning Pauline, and Elsa Lancaster is responsible for a neat comedy cameo as the not-so-crazy Louise Patterson.

Production.—The picture shuffles the cards in circumstances that result in the central character chasing himself, as well as being hunted by others, and the unique set-up provides a substantial springboard for thrilling melodrama. Villain Janoth happens to be a stickler for time, hence the big clock and the colourful detail. The climax, which shows the shooting of Steve and Janoth's spectacular and fatal descent down a lift shaft, is, perhaps, a trifle gory, but otherwise the film confidently

REVIEWS—continued on page 184

REVIEWS—Continued from page 183

relies on the novelty and ingenuity of its plot rather than physical violence for its thrills. The neatly handled woman-to-woman angle provides warm and witty light relief. The finished article definitely has a healthy box-office tick.

Points of Appeal.—Unusual and gripping story, very good characterisation, sly human and feminine angles, breathtaking climax and compelling star values.

INDIAN SUMMER

RKO-Radio. American (A). Directed by Boris Ingster. Featuring Alexander Knox, Ann Sothorn and Sharyn Moffett. 8,232 feet. Release not fixed.

QUIZZICAL romantic comedy drama, pleasantly recording the strange odyssey of a hen-pecked judge. The unhappy gentleman stages a mysterious disappearance to free himself from his domestic shackles and the bid for real companionship and enjoyment, perfectly handled by Alexander Knox, contains a warm and ingratiating blend of wit, wisdom and humanity. A picture for all classes, its lack of really big names is its only likely impediment to wide box-office success. Capital light booking.

Story.—Tom Bailey, a brilliant but tired and absent-minded judge, is completely dominated by his socially ambitious wife, Evelyn, and his spendthrift daughter, Catherine. The strain gets him down and he is taken ill during a train journey. The doctor tells him that the only cure for his ailments is to forget his wife, child and job. He takes the advice, assumes a new identity and gains employment at a wayside café. Peggy, an attractive young widow, owns the establishment and she and Tom fall in love. Later, circumstances compel Tom to return home and he finds his family a trifle chastened. Nevertheless, he determines to go back to Peggy, but she, in her womanly wisdom, prevents him. At the fadeout she tenderly counsels him to be his age and convinces him that the "Indian Summer" is over.

Acting.—Alexander Knox acts with genuine feeling and an exquisite lightness of touch as Bailey, and Ann Sothorn is a gay, vital and very human Peggy. The two make a most effective team. George Tobias, Frieda Inescort, Sharyn Moffett and H. B. Warner also register in key supporting rôles.

Production.—The changes on the central theme have been rung many times, but seldom with such sureness, understanding and showmanship as that exhibited here. The leading character, impeccably portrayed, skilfully worms his way under the skin and scalp of his audience and, as the intriguing story neatly unfolds, causes them to experience his own reactions. Truly escapist, it is the very stuff that happy and pointed screen dreams are made of. To see it is to enjoy it, and it will be the patrons' loss as well as the exhibitor's if it fails to attract. It's decidedly worth the gamble.

Points of Appeal.—Fabulous yet human and humorous story, very good characterisation, resourceful direction, obvious feminine angle and clever title.

THE SECRET TUNNEL

General F.D. British (U). Directed by A. C. Hammond. Featuring Anthony Wager, Ivor Bowyer and Thelma Rea. 4,457 feet. Release not fixed.

ROLICKING juvenile adventure comedy melodrama, made by G.B. Children's Entertainment Films, and located in one of the stately homes of England. It depicts the exciting escapades of a couple of youngsters, who successfully pit their wits against an unscrupulous bunch of "art" thieves, with a will and a sense of showmanship that extend its appeal well beyond that originally intended. Adults, let alone children, should glory in its hearty "Boys' Own Paper." Good quota "second."

Story.—Mr. Henderson, owner of a fine old

Elizabethan mansion, is robbed of a priceless Rembrandt. While he is in London consulting with Scotland Yard, his own fifteen-years-old son, Roger, and the general handyman's boy, John, decide to investigate. Mrs. Mathews, Henderson's housekeeper, is the leader of the thieves, and Roger and John secure evidence of her villainy when they explore a secret tunnel running from the Henderson home to an outhouse. During all this Mrs. Mathews marshals her forces, but the boys are too smart for them and they get the crooks and recover the painting, following a series of breathless chases.

Acting.—Anthony Wager and Ivor Bowyer act intelligently and naturally as Roger and John, while Thelma Rea puts over the "heavy" with commendable restraint as the evil and calculating Mrs. Mathews. The supporting artists also capture the play's disarming spirit of adventure.

Production.—G.B. Children's Entertainment Films have made a number of "Boys' Clubs" pictures lately and this is not the first to turn out equally suitable adult audiences. The secret is natural character drawing, sure timing, wholesome atmosphere and, above all, a capacity to appeal to the boy in every man. Jolly adventure farce, it has the average full quota fill-up beaten to a frazzle.

Points of Appeal.—Wholesome and exciting story, competent and unaffected acting by young players, picturesque surroundings and thrilling finale.

THE ELEPHANT AND THE SKIPPING ROPE

General F.D. Anglo-Russian (U). Directed by Ilya Frez. Featuring Natasha Zashilina. 3,095 feet. Release not fixed.

ENGAGING fantasy, made in Russia, showing how a little girl finally overcomes her inability to skip. Neatly re-edited for exhibition here, it has in Natasha Zashilina a baby star of considerable charm and talent. She works wonders with its friendly and fascinating whimsy. Warm and attractive kids' matinee novelty booking.

Production.—The film is about a little girl who is unable to skip like other children until she meets an elephant in a dream and promises to accept its advice to do at least one good deed a day. Usually, Russian productions are on the heavy side, but this, the happy exception, unfolds with a fairylike tread. Few, if any, American or British child stars have anything on Natasha Zashilina, compelling king-pin of the show. The musical score and the English commentary are in perfect harmony with the rest and effectively round off a delightful modern fairy story. It would be hard to suggest anything more appropriate for the Rank and other boys' and girls' clubs.

Points of Appeal.—Charming subject, artistic treatment and big child angle.

LIGHTNING STRIKES WEST

A.B.F.D. American (U). Directed by Harry Fraser. Featuring Ken Maynard, Claire Rochelle and Michael Vallon. 5,125 feet. Release not fixed.

POCKET outdoor melodrama, recording with slightly more energy than conviction, a ding dong duel between a U.S. marshal and a vicious gunman. The characters are as transparent as the plot, but hearty action compensates in some small measure for its lack of subtlety and originality. Moderate Western "second."

Story.—Butch Taggart, a gunman, escapes from jail and sets out to pick up his share of a £100,000 hold-up. Ken Morgan, a U.S. marshal, is instructed to recapture Taggart and find the loot. He secures a job in the hide-out of Butch and his associates by subterfuge and falls in love with Mae Grant, an innocent bystander. Ted, Mae's younger brother, is a trifle awkward, but Ken takes him in hand and finally makes him his deputy. Ken and Ted soon prove much too smart for Butch and his gang, and, after a spot of gun play, they discover the secret of the treasure's hiding place and put the law-

breakers back where they belong. View celebrated by Ken's marriage to Mae.

Acting.—Ken Maynard and "Tarzan" a pretty good team, but there is no potential Academy Award winner in the supporting cast.

Production.—The picture does not credit either the hero or the villain with much matter, but both have plenty of it. Deadly fights and brisk chases are the stay of its robust entertainment. Unprecedented is created, the tough diet she down with the average industrial youngster.

Points of Appeal.—Realistic fight chases and picturesque scenery.

HARD BOILED MAHONEY

Pathé. American (A). Directed by William Beaudine. Featuring Huntz Hall, Bobby Jordan and Teala Loring. 5,689 feet. Release not fixed.

COMEDY melodrama sketchily recording the "Bowery Boys'" initial incursion into the detective business. Hard pressed to extract humour and thrills from its untidy and artless plot, it pads out the second half with threadbare "brains trust" burlesque. Laboured mixture of horseplay, slapstick and crime, it has little to offer the adult flinger. Very moderate "second."

Story.—Slip, Sach, Gabe and Whitey, "Bowery Boys," decide to become private detectives. Selena, an attractive middle-aged woman, is their first client and she retains them to trace her missing sister, Eleanor. They believe that Doctor Carter, a local psychiatrist, is the man responsible for Eleanor's disappearance, but he is murdered by an unseen assailant while they are in his home. The boys continue with their investigations and eventually discover that Carter and Armand, an oily Oriental, were partners in a blackmailing racket. They then turn the heat on Armand and his thugs, put them where they belong and in the same breath solve their first case.

Acting.—Leo Gorcey, as Slip, gets a few laughs by murdering the king's English, and Huntz Hall amuses as Sach, but the rest, and that includes the grown-ups, are a job lot.

Production.—The story, clumsily fashioned, soon waives the mystery of Eleanor's disappearance to indulge in time-honoured knock-about and macabre. You can count its cracks and thrills on a mitted hand. Youngsters are its most likely audience, but before they can get at it they will have to circumvent the "A" certificate.

Points of Appeal.—Series values and mod thrills and laughs.

SHOE SHINE

British Lion. Italian (A). Directed by Vittorio De Sica. Featuring Rinaldo Smorani and Franco Interlenghi. Approx. 7,800 feet. Release not fixed.

ONCE again Italian film production is shown that it is in the van of screen progress. This story of two little shoeblacks who are caught in the black market web and sent to prison is definitely sordid, but it strikes realistic, almost documentary, note. The prison system, which oppresses rather than cures, is relentlessly depicted. A very interesting and well-acted film which should be well received at all advanced halls.

Story.—Guiseppe and Pasquale, two shoeblacks, live a happy, carefree life in post-war Italy in spite of their poverty. Guiseppe's brother is engaged in black market dealing and the two boys are involved. Both are sent to prison on remand but refuse to talk. One day Pasquale is tricked into giving away the names of the principals. A quarrel arises between them and Guiseppe succeeds, on false charges, in getting Pasquale between bars. Later, in court, they both receive prison sentences. Both escape and Pasquale, finding Guiseppe, beats him up and finally kills him. The story ends with Pasquale sobbing over the body of his dead friend.

Acting.—The two boys playing the lead are

exceedingly good, but one can say that for the whole of the well-characterised juvenile cast. The adult section, too, is first rate.

Production.—Starting on a gay, light note, the picture then moves into the prison environment where the boy delinquents are herded together and educated, not to be better citizens, but more likely confirmed criminals. It is all very grim, but there are light touches, and amongst the warders there is at least one man who sympathises with his prisoners. A sympathy which in the end leads to his resignation. Types of juvenile offenders are very well presented. Camera work is excellent and the script has an easy-flowing continuity.

Points of Appeal.—Brilliant juvenile acting, moving story of Italian youth in difficult times.

THE DOVER ROAD

A.B.F.D. British (U). Directed by Denis Kavanagh. Commentary by Valentine Dyall. 3,119 feet. Release not fixed.

TIGHTLY packed British travelogue, covering a four-in-hand coach journey from London to Dover. All the principal places of historic and pictorial interest are visited and the wealth of its detail amply atones for its somewhat hurried presentation. Here, at least, is a quart in a pint pot. Good full quota fill-up.

Production.—The road from London to Dover, which dates back to the days of the Romans, is rich in history and topographical interest and the picturesque coach is an ideal vehicle for the journey. The start is made at the famous George Inn, Southwark, and the ancient route embraces Dartford, Gravesend, the Dickens' country, Rochester, the famous Kent Weald, Sittingbourne, Faversham, Canterbury, with its superb and storied cathedral, and, finally, Dover itself. Every halt is appropriately chosen for its golden associations. During the last half of the journey "The Road" is flanked by fine panoramas and impressive scenery is not the least of the film's many attributes. History book and Baedeker in one, it's good money's worth.

Points of Appeal.—Subject, treatment and quota footage.

THE SON OF RUSTY

Columbia. American (U). Directed by Lew Landers. Featuring Ted Donaldson, Stephen Dunne and Ann Doran. 6,214 feet. Release not fixed.

CANINE comedy melodrama, the latest of the "Rusty" series. A simple illustration of the saying "Give a dog a bad name," it means well but tends to over-elaborate its point. Made for juvenile rather than adult audiences, it should, nevertheless, get by in small halls. Fair to middling "second."

Story.—Danny Mitchell, a small boy, becomes interested in Jed Barlow, an ex-Army airman who had been soured by an unhappy romance. Danny's dog, Rusty, and Jed's faithful companion, Barb, also team up, but the rest of the community is only too ready to believe that Jed has a past. Rumour grows and to make matters worse for Jed he accidentally injures Rusty while blowing up a tree-trunk. He is brought to trial for the careless use of explosives, but Danny, loyal to the last, gets Conncillor Gibson, an experienced advocate, to defend him. Jed, whose war record turns out to be impeccable, is let off with a small fine and the scandalmongers are made to look small. Gibson's payment is one of Barb's puppies, sired by Rusty.

Acting.—Ted Donaldson, the kid with a tear in both eyes, is natural as Danny, Thurston Hall impresses as Gibson, although occasionally carried away by the exuberance of his own verbosity, and Stephen Dunne does all that is possible with the ticklish rôle of Jed, but the rest, apart from Rusty, don't amount to much.

Production.—The canine and small-child interests are not badly handled, but too much stodgy sentiment creeps into the finale. The preliminaries are proof enough that tolerance is a virtue and the laboured court scene does

little more than reiterate the obvious. The scriptwriters, not Rusty, need a Bob Martin! **Points of Appeal.**—Series values and clever dog star.

SWEET GENEVIEVE

Columbia. American (U). Directed by Arthur Dreifuss. Featuring Jean Porter, Jimmy Lydon and Gloria Marlen. 5,961 feet. Release not fixed.

COLLEGIATE musical comedy drama. It shows what happens when students and the shining lights of a girls' basketball team get in the hands of a betting ring, and sets its artless observations and conclusions to song. It is crazy commentary on the American public schools' system. Very, very moderate "second."

Story.—Just before a champion basketball match between Franklin High School and Centre City High, Susan Adams, Franklin's ace player, is replaced by Genevieve Rogers, a newcomer. Bill Kennedy, the most popular boy at Franklin, transfers his affections from Susan to Genevieve. Susan is sore and determines to get her own back on Genevieve. During all this the local betting boys encourage the students to wager on horses and on basketball. Genevieve speculates because she fears her father is being blackmailed, but, although Susan sees she is found out, her suspension is lifted in time for her to win the crucial match for Franklin High. The racketeers are driven out of town and all ends well.

Acting.—Jean Porter can neither sing nor act, but there is no keeping her down. Her high spirits see her through as Genevieve. Jimmy Lydon and the rest are not so lucky.

Production.—The picture is feeble, even for musical comedy drama, and singularly lacking in rectitude. Al Donahue and his Band are brought in to hide its shortcomings, but their showmanship is barely enough.

Points of Appeal.—Title, "U" certificate and handy footage.

Sport Short

LOUIS-WALCOTT FIGHT

Length, 1,700 feet. Released by A.B.F.D. in association with Maurice H. Goodman Productions, which owns the British rights of this RKO-Pathé U.S. production. Immediate release.

THE film provides a factual record of the recent fight for the World Heavyweight Championship, held by Joe Louis. Its topicality and its obvious interest to fight fans are the main box-office properties. Although a certain monotony is created by a lack of variety of camera angles and the absence of a spoken commentary, slow-motion shots of the highlights of this 15-round bout and the clear editing of the film round-by-round should make it well worth while for the fight fans.

Reissues

THE BIG BLOCKADE

A.B.F.D. British (U). Directed by Charles Frend. Featuring Leslie Banks, Will Hay and Alfred Drayton. 6,750 feet. Release not fixed.

SHOWMANLIKE documentary describing in spectacular detail the vast, intricate and hazardous workings of the British blockade. Title and star—there are a number of impressive guest artists—redouble a box-office certainty. There is no story in the real sense, but rather a straightforward, illuminating and spectacular statement of exciting facts. The picture opens in Budapest just before the war with a discussion on economics between a German industrialist and an English economist. When war is declared the Englishman becomes an official of the Ministry of Economic Warfare, and the mouthpiece of the film. From thence on the operation of the blockade is clearly and appropriately illustrated. Previously a United Artists subject, the KINE review January 15, 1942, classed it as an outstanding interest booking.

Points of Appeal.—Thrilling spectacle, clever characterisation, great title, big star values.

ROAD TO HAPPINESS

Monarch. American (U). Directed by Phil Rosen. Featuring John Boles, Billy Lee and Mona Barrie. 6,500 feet. Release not fixed.

SENTIMENTAL domestic drama, complete with songs, telling of the determination of a struggling singer, recently divorced, to prove himself worthy of his now "motherless" small son. Since it was originally put out by Pathé and reviewed in the KINE issue of May 28, 1942, it has been drastically sharpened up. The cuts have strengthened its drama without disturbing its essential heart interest. Feminine and family appeal is unimpaired. Good general reissue.

Points of Appeal.—Human story, appealing juvenile interest, strong feminine angle, songs and "U" certificate.

MAN'S CASTLE

Grand National. American (A). Directed by Frank Borzage. Featuring Spencer Tracy, Loretta Young. 7,174 feet. Release not fixed.

UNCONVENTIONAL romantic drama, a picture which permits its romantic theme, exceptional sex freedom, yet cunningly allows a happy, conventional culmination amidst colourful squalor. Bill, a resourceful rover who takes work and women lightly, befriends Trina, an attractive homeless girl. She falls in love with him and shares his cabin in a camp for the unemployed. When he learns she is an expectant mother he is tempted to desert her, but circumstance and his better instinct ultimately compel him to stand by her and bodily face the future. Previously a Columbia subject, the KINE review January 11, 1934, classed it as an excellent general booking.

Points of Appeal.—Delightful story, frank, appealing treatment, feminine angles and star values.

BLITHE SPIRIT

A.B.F.D. British (A). Photographed in Technicolor. Directed by David Lean. Featuring Rex Harrison, Constance Cummings and Margaret Rutherford. 8,609 feet. Release not fixed.

SKITTISH all-Technicolor essay in the macabre, freely adapted from the Noel Coward's record-breaking stage success, in which the eternal triangle theme is approached from a frivolous spirit-world angle. Originally put out by G.F.D., the KINE review April 12, 1945, says: "The clever, if slightly grim, joke is not exactly told with an economy of words, but the acting is so good—Margaret Rutherford contributes an amazingly good performance as the medium around whom the giddy plot revolves—the author's sense of the theatre and the screen is so sure and the timing of his epigrams and aphorisms so brilliant and the technical presentation so efficient and artistic that the major portion of its running time affords piquant, witty and highly polished light entertainment."

Points of Appeal.—Clever and witty story, smart dialogue, title and author values.

THE BANDIT OF SHERWOOD FOREST

Columbia. American (U). Photographed in Technicolor. Directed by George Sherman and Henry Levin. Featuring Cornel Wilde, Anita Louise and Henry Daniell. 7,776 feet. Release not fixed.

ROLLICKING comedy melodrama in Technicolor, showing how Robert, son of Robin Hood, and his father's men outwit wicked William of Pembroke and save the life and throne of the boy king, Henry III. This Columbia subject was reviewed in KINE, January 10, 1946, which says: "Occasionally a Bowery accent is heard in Sherwood Forest, but the valiant fight and ride hard and woo with zest." The breezy and exciting illusion is, for the most part, convincingly kept. Grand period horse opera, it's a gift-edged general booking proposition. Box-office "panto."

Points of Appeal.—Crowded and exciting story. Technicolor and box-office title and cast.

WE MUST TALK SUCCESS—Continued

cost of £350,000 are put on the floors, and the backer eventually winces. Poor devil, he has reason.

When the Rank group, in the person of John Davis, solemnly announced that it left the creative production side alone (it did this at its first world convention; Dorchester Hotel; KINE., April 11, 1946), it paid these gentlemen too high a compliment. Of course, sales and production cannot be considered at one and the same time.

Unfashionable

This statement is unfashionable and will cause much fury; but what British films want is a closer attention to box-office, not a removal of studio from pay-box. The people who have spent years on the job appreciate this.

SO, then, the first priority in the future of production is an overhaul of personnel. Luckily, it has already started—too late to reflect in those recent Rank balance-sheets.

Next, the producers must investigate the reason for rising costs.

Some of the agents have question marks against their names. They have devoted themselves naturally to their clients and their own interests. They have run up production overheads enormously. They have serviced the industry at high expense. If it is reasonable to say that they have zoomed up costs out of all proportion, there is the B.F.P.A. to take up the matter with them.

Are the unions without blame?

The agreement between the B.F.P.A. and the A.C.A.T. was wonderful—for A.C.A.T. It is said that the union is in favour of restoring the six-day week, other things being equal. Fine. Let other things be equal. Let us go back to pre-war schedules, for that is where the greatest amount of cash is spent.

Approach the Board

If necessary, after studying the figures, let the producers approach the Board of Trade and ask for a review of this agreement, clause by clause.

But before they do that let them make sure that the increased costs are not due primarily to their own methods—to the business of taking scenes a dozen times as a matter of routine, to the business, in short, of ignoring commercial values and the box-office and concentrating instead on prestige.

SURELY it should not be impossible to bring down costs and once more restore the economics of production on an insular footing.

Given agreement between producer and labour—and the employment of the right producer—it can be done.

Indeed, it must be done.

We want to talk success. Of course we do. We have much to talk about. This is a time for expansion and optimism, not for criticism.

Given the right people, the Rank group and the others can do the job.

Scophony Shock—Trading Loss Amounting to £11,083

CHANGES IN G.C.F.C. BOARD ANTICIPATED

By V. J. Burt, City Editor

SHAREHOLDERS of Scophony were shocked by the report and accounts of their new board for the year to March 31 last.

Trading loss amounting to £11,083 compares with trading profit for the previous year of £10,512. After all expenses, the writing off of Research and Development incurred during the year of £7,918, advances to subsidiary company £12,074, and expenses in connection with the anti-trust law suit in the U.S.A. £5,877, there is a debit balance carried forward of £32,281.

The new board, of which Samuel Seeman is now managing director, and John Diamond chairman, states that it is not prepared at this stage to express any opinion as to the value of the balance sheet items, Patents and Trade Marks and development expenditure, including goodwill valued at £204,930.

A committee of inquiry is now investigating the whole affairs of the company following the retirement of Sir Maurice Bonham-Carter and C. Collins and other directors.

G.C.F.C. Resignation

There will be more than one addition to the board of General Cinema Finance Corporation following the resignation of Barrington Gain last week. Mr. Gain was managing director of G.C.F.C., is a chartered accountant and is partner in the same firm as

Leslie Farrow, who has many Rank directorships.

The KINE. understands that at least two, and possibly three, directors will be added to the board following the meeting of Odeon shareholders at the end of this week.

Mr. Gain's resignation is said to be entirely disconnected with recent criticisms of the proposed Odeon-G.C.F.C. deal.

Share Market

The Odeon-Gaumont Group share prices have been disturbed by the Odeon-G.C.F. affair, though not much. Starting with British and Dominions, the 12s. shares have fallen 9d. to 18s. 9d., and the 5½ per cent. pref. a similar amount at 19s. 9d. Gaumont have fallen 6d. to 17s. 6d., and the "A" ordinary 4½d. to 8s. 4½d.

In the Odeon group proper, Odeon Associated 4½ per cent. pref. lost 4½d. at 18s. 9d., while Odeon Theatres 5s. ordinary are only 6d. down on balance at 39s. 6d., after touching 38s. 3d., following publication of the G.C.F. figures, while the 6 per cent. pref. have declined 9d. to 24s.

Elsewhere, A.B.P.C. at 19s. 3d. are down 6d., British Lion Studios 6 per cent. pref., at 20s. 3d., are 9d. lower, Capital Provincial at 11s. are down 6d., and G. Humphries at 41s. 3d. have given way 1s. 3d.

In brighter vein were Moss Empires issues.

SHARE MARKET BAROMETER

	1946		Latest.	Change.
	High.	Low.		
African Theatres Ord.	£6½	£5½	£7	—
Assoc. Brit. Corp. 5/- Ord.	30/10½	20/-	19/3	—/6
" " " 6% Pref.	32/6	25/3	25/-	—
" " " 4½% Pref. Pf.	25/4½	22/1½	22/3	+/-3
A.P.P.H. Ord.	46/3	28/-	30/-	—
Brit. & Amer. Film Press, Ltd. (1/-)	—	—	1/6	+/-1½
Brit. & Dom. Films (12/-)	27/3	17/4½	18/0	—/9
" " " 5½% Pref.	23/4½	20/-	19/0	—/9
Brit. Lion 7½% Pref. (10/-)	17/1½	12/3	12/0	+/-3
Brit. Lion Studios Ord.	6/10½	5/6	5/1½	—/1½
" " " 6% Pref.	6/6	3/10½	5/-	—
" " " 5% Notes	£100½	£98½	£98	—/9
" " " 4% Debs.	£102½	£98½	£94	—
Capital Prov. News (5/-)	20/6	12/-	11/-	—/6
Cine Television "B" Ord.	6/7½	2/6	2/9	—
Dufay-Chromex Ord. (2/-)	6/3	3/7½	3/6	+/-1½
Gaumont-British Ord. (10/-)	28/10½	21/3	17/6	—/6
" " " 5½% 1st Pref.	18/6½	12/0	8/4½	—/4½
" " " 3½% Debs.	28/10½	21/3	21/0	+/-3
General Theatres Prefd. (6/8)	£109½	£100	£100	—£1
" " " 3½% Debs.	28/6	12/6½	18/0	+/-3
Granada Theatres 1st Pref.	£105½	£102½	£94	—
Humphries, G. Co. (5/-)	22/0	19/-	19/3	+/-3
Kinemas Ord. (5/-)	12/7½	10/-	10/3	—1/3
Mde. Tussaud Def. (1/-)	7/9	4/-½	4/9	—
" " Prefd. Ord.	30/3	22/6	23/6	—
Moss Empires Ord.	48/-	40/-	41/3	+ 6/3
" " Cum Pref.	25/3	23/-	23/-	+/-6
" " 3½% Deb.	£105	£103	£96	+ £2
Odeon Ass. 4½% Pref.	—	—	18/0	—/4½
" " 3½% Debs.	—	—	£92	+ 10/-
Odeon Props. 4½% Pref.	25/3	21/-	20/-	—
" " 3½% Debs.	£109	£98	£92	—
" " 4% Debs.	£108½	£101½	£93	—
Odeon Theatres Ord. (5/-)	53/1½	38/9	39/6	—/6
" " 6% Pref.	30/6	25/9	24/-	—/9
P.C.T. 10% Cum. Pref.	41/10½	36/9	30/-	—
" " 7½% "A" Pref.	33/9	30/7½	28/0	—
" " 7½% "B" Pref.	33/9	31/-	27/3	+/-6
" " Construction 7% Pref.	33/3	28/3	26/6	—
Scophony (5/-)	16/-	6/6	4/6	—
Stoll Theatres Corp. (4/-)	24/9	17/0	3/3	—
Twentieth Cent. Ord. (5/-)	5/1½	3/-	2/6	—
" " 6% Pref. (10/-)	12/3	7/6	8/-	+/-6
United Entertainments Ord. (5/-)	11/1½	10/3	7/9	—

RANK ANSWERS THE CRITICS

THE Rank group last week replied in detail to new criticism of the proposed purchase by Odeon of the private company General Cinema Finance Corporation. A special meeting of shareholders has been called for this Friday at the Dorchester Hotel.

The decision to acquire shares of G.C.F., the statement reports, was made by unanimous vote of the disinterested directors.

A summary of the consolidated profit and loss account of the G.C.F. and its subsidiaries for six years shows that profits have been made from film distribution laboratories, and newsreels on a fairly consistent basis, rising to £758,000 in 1944 and £542,000 in 1946.

Film production has mostly involved a loss—of £47,000 in 1941, of profits in the next two years and a loss of £179,000 in 1944.

In 1945, the loss was £378,000 on production and in 1946 of £1,677,000.

These losses were due to the production of expensive prestige pictures. Another aspect of the deal is that Odeon, which is being asked to guarantee bank facilities, estimated at £2,000,000, will be able to participate equally with G.B. in what new G.C.F. films are available.

ON THE S.O. FRONTS

Church Meets With "No" at Ashford, Kent

Ashford, Kent, U.D.C. has considered a letter from the local Church Federal Council suggesting the following alterations to Sunday licences: (1) Only "U" films to be shown; (2) children under 16 to be excluded, and (3) contributions to charity to be as high as possible.

The Council decided that as the existing conditions provide for children under 16 must be accompanied by an adult at "A" films and in view of the difficulty in obtaining films, no action should be taken in (1) and (2). They thought no increase in charity contributions would be justified at present.

MELTON MOWBRAY (LEICESTER).—A town's meeting decided by 59 to 37 to continue Sunday opening. The opposers had accepted the result and will demand a poll.

ASHTON-IN-MAKERFIELD Poll, December 12. In favour, 1,596; against, 2,587. Order rejected by 991.

Church v. Kinema

The Rev. L. Scadene, minister of Elm Hall Drive Methodist Church, Liverpool, has told his congregation that he proposes to meet the challenge of Sunday kinemas with a programme of concerts, music recitals, talks and brains-trust sessions.

A New Name

After the end of the year the Regal, Kettering, will be renamed The Granada.

MANCHESTER DECISION ON XMAS OPENING

No Split in Policy

THERE is talk in Manchester of a "split" on policy among local exhibitors because one-half of the cinemas in the city area will open on Christmas Day and the rest remain closed.

There has been no split.

When the matter was discussed at the last meeting of the Manchester and Salford branch C.E.A., it was clearly stated that many cinemas would not open, but if the Watch Committee granted licences, as they have done, then any licensee who wished to open could do so.

It was decided to inform members by circular of the exact position and to intimate that the prevailing feeling of members of the committee was against opening.

The Theatre Royal, Gaiety, New Oxford and Market Street—four Borton circuit theatres—will open on Christmas Day from 5 p.m. to 9.30 p.m. All Odeon, Gaumont and A.B.C. theatres will remain closed. The Regal and Deansgate, two independently owned cinemas in the city area, have provisionally decided to close.

SOSKIN TO FILM FOR TWO CITIES

Early in the New Year, Paul Soskin will start production for Two Cities on an original story by Esther McCracken and Val Valentine based on Esther McCracken's stage success "No Medals."

Starting in 1944, the story covers the period from just before D-Day to the present time, and is a tribute to the great part played by women, and particularly the housewives, in the war. Not yet titled, it is hoped that Ursula Jean, Roger Livesey and Glynis Johns will star in this Paul Soskin production.

"AMBER" CUTS WILL SATISFY CHURCHES

Spyros Skouras told Pressmen over the week-end that 20th Century-Fox has agreed to add some scenes and make some cuts to "Forever Amber," as suggested by the National Legion of Decency. The Legion has lifted its condemnation of the film on these terms, but states that the changes still leave the film partly objectionable. This means, however, that Catholics and others who follow Legion rulings may go to see the film if they wish, whereas as long as it was condemned they could not.

The change will enable 20th Century-Fox to make more than 2,000 bookings they could not while the film was condemned and will end plans on the part of the Catholic hierarchy to declare widespread boycotts of a year's duration against all the theatres showing "Amber," and against all theatres showing other 20th Century-Fox product.

News from Ireland

"DUEL" TO BE SHOWN IN DERRY

"Unpleasant" Steps Are Threatened

A LIVELY debate on the proposed presentation in Londonderry of "Duel in the Sun" (Pathé) resulted in the Corporation deciding by a party vote, at a special meeting on Friday, to adhere to its former decision to permit the screening.

Nationalist members were opposed to the decision. Coun. J. Deency said if the city cinemas persisted in showing this type of picture, and if they were beaten in the vote, they would take other steps to see that these pictures were not shown—steps which would not be very pleasant.

After Coun. William Barr had said that the film was of a type which Catholics could not allow to be shown, a travesty of reality and a glorification of lust and sensuality, Ald. S. W. Kennedy remarked that the Roman Catholic Church was against the film and, for that reason alone, he would vote for the showing of it.

The motion to rescind the decision to permit the showing was defeated by nine votes to eight.

Commons Refuse Ban

In the Northern Ireland House of Commons E. McAteer (Nationalist) asked the Minister of Home Affairs to ban the film on the grounds of its indecency.

The Government reply was in the negative, and added that the Minister saw no reason to interfere with the discretion of local authorities' powers to deal with films.

New C.E.A. Offices

The new offices of the Northern Ireland C.E.A. will be at 20, Queen Street, Belfast. Telephone number 26747.

* * * Willie Doherty, of the City Cinema and the Picture Palace, Derry, is recovering from his serious illness.

* * * George Lodge has secured the first-run rights in Northern Ireland of the Louis-Walcott fight for the Imperial, Belfast.

* * * So great a success was the "Captain Boycott" film, showing with the Technicolor film of the Royal Wedding, that J. McDougall has had to retain it for a second week at the Classic, Belfast.

* * * Naas Council has decided to advertise for tenders for the lease of its Assembly Hall as a cinema. The tenants will have to allow 52 nights a year for other functions and spend a large sum on repairs.

At last week's meeting of Rutherglen Magistrates' Committee permission was granted the Rio to hold a Sunday show next Sunday in aid of the Scottish Veterans' Garden City Association. The intimation that the Rio propose putting on a variety show early in March was deferred for further consideration.



THE SIGN OF
SPEEDY SERVICE

To Our Many Friends,
Sincere
Greetings!

Advance PUBLICITY
LTD.

149, WARDOUR ST, W.I.
7 & 8, MANETTE ST, W.I. GERRARD 8236

(THE OLDEST ESTABLISHED "INDEPENDENT"
IN THE NORTH)

Mr. George Cowan

for

CENTRAL AGENCY FILMS

(Imperial Buildings), 94 Westgate Rd., NEWCASTLE/TYNE

"Sends Greetings and thanks to all

Exhibitor friends

in FOUR NORTHERN COUNTIES."

Forward with confidence to 1948—

for greater prosperity.

FILMS REGISTERED UNDER THE ACT

BY the courtesy of the Editor of the *Board of Trade Journal*, we give a list which covers the period November 8, 1947, to December 9, 1947. Films, the names of which appear in italics, are parts of a series (or serials).

Title of Film	Registered by.	Maker's Name.	Length (feet).	No.
BRITISH				
NOVEMBER 8.				
A Little Thought ..	Butcher's ..	British Foundation.	1,512	Br./R. 10863
The Mail Goes Through ..	" ..	Lawrence Wright	950	Br./R. 10864
The Way of the World ..	" ..	Bishu Sen Film Prods.	3,100	Br./E. 10865
NOVEMBER 11.				
This Modern Age No. 14	G.F.D...	This Modern Age.	1,783	Br./R. 10871
Jamaica Problem ..	N.S.S. Prods.	N.S.S. Prods.	785	Br./E. 10872
A Song is Born ..	" ..	Crown Film Unit	837	Br./E. 10873
Mining Review, No. 6 ..	" ..	" ..	" ..	" ..
NOVEMBER 13.				
Along the Line ..	20th Century-Fox.	Crown Film Unit	1,384	Br./R. 10874
NOVEMBER 14.				
New Pathe Pictorial Nos. 157-169 (Series):				
<i>New Pathe Pictorial No. 169</i> ..				
Mrs. Fitzherbert ..	Pathe ..	Pathe ..	787	Br./R. 10880
The Boy Who Stopped Niagara ..	G.F.D...	British National	9,075	Br./Dr. 10881
Australian Diary No. 7	M-G-M ..	National Film Board of Canada.	3,004	Br./E. 10890
Stage Frights ..	G.F.D...	Australian News and Information Bureau.	961	Br./E. 10891
NOVEMBER 18.				
The Men Outback ..	Arrow Film Dist.	G.B. Instructional.	3,038	Br./E. 10892
NOVEMBER 20.				
Australian Diary No. 8	M-G-M ..	Corinthian Film Prods.	3,160	Br./E. 10898
NOVEMBER 21.				
While I Live ..	20th Century-Fox	Australian News Information Bureau.	924	Br./E. 10904
NOVEMBER 22.				
It Always Rains On Sunday	G.F.D...	Edward Dryhurst Prods.	7,547	Br./Tr. 10906
NOVEMBER 25.				
Czechoslovakia ..	G.F.D.	Pathe ..	802	Br./R. 10907
Poland ..	" ..	" ..	762	Br./R. 10908
Heave Away Mr. Johnny ..	" ..	" ..	774	Br./R. 10909
Singing Together No. 1 ..	" ..	" ..	" ..	" ..
NOVEMBER 26.				
When the Bough Breaks	G.F.D...	Citizen Films ..	1,630	Br./R. 10911
A Tale in a Teacup ..	Columbia ..	" ..	1,516	Br./R. 10912
Cotswold Story ..	" ..	Halas & Batchelor	793	Br./R. 10913
NOVEMBER 27.				
Journey Ahead ..	International	Edward Vaughan	553	Br./R. 10914
DECEMBER 1.				
All Eyes on Britain ..	N.S.S. Prods.	Random Prods.	5,772	Br./E. 10921
The Burning Question ..	" ..	Documentary Tech. Alliance	1,060	Br./E. 10928
DECEMBER 3.				
One More River ..	G.F.D...	World Wide Pictures.	1,040	Br./E. 10929
DECEMBER 8.				
New Pathe Pictorial Nos. 170-182 (Series):				
<i>New Pathe Pictorial No. 173</i> ..				
<i>New Pathe Pictorial No. 174</i> ..	Pathe ..	Pathe ..	747	Br./R. 10935
NOVEMBER 11.				
Lost City of the Jungle (Serial):				
Episode 9.—Zalabar	G.F.D.	Science Films	765	Br./R. 10932
Death Watch ..	" ..	Universal-International.	1,539	F. 10866
Episode 10.—Booby Trap Rendezvous.	" ..	" ..	1,420	F. 10867
Episode 11.—Pendrang Guillotine.	" ..	" ..	1,456	F. 10868
Episode 12.—Jungle Smash-up.	" ..	" ..	1,485	F. 10869
Episode 13.—Atomic Vengeance.	G.F.D.	Universal-International.	1,530	F. 10870

FOREIGN

Title of Film.	Registered by.	Maker's Name.	Length (feet)	No.
NOVEMBER 13.				
Time Out for Play ..	20th Century-Fox	20th Century-Fox	755	F. 10875
Ski Aces ..	" ..	" ..	757	F. 10876
Nova Scotia ..	" ..	" ..	779	F. 10877
Land of 10,000 Lakes ..	" ..	" ..	767	F. 10878
Isle of Romance ..	" ..	" ..	759	F. 10879
NOVEMBER 14.				
Lady Chaser ..	Pathe ..	PRC ..	5,245	F. 10882
Lighthouse ..	" ..	" ..	5,443	F. 10883
Three on a Ticket ..	" ..	" ..	5,581	F. 10884
Devil on Wheels ..	" ..	" ..	5,911	F. 10885
Vacation Days ..	" ..	Monogram-International	6,091	F. 10886
Riding the California Trail ..	" ..	" ..	5,303	F. 10887
Border Bandits ..	" ..	" ..	5,128	F. 10888
High Conquest ..	" ..	" ..	7,175	F. 10889
Wacky Weed ..	G.F.D. ..	Universal-International.	605	F. 10893
Juvenile Jury, No. 4 ..	" ..	" ..	975	F. 10894
Doctor of Paintings ..	" ..	" ..	793	F. 10895
Fair Weather Friends ..	" ..	" ..	601	F. 10896
Pelican Pranks ..	" ..	" ..	855	F. 10897
NOVEMBER 18.				
Possessed ..	Warner ..	Warner ..	9,722	F. 10899
NOVEMBER 19.				
Saigon ..	Paramount ..	Paramount ..	8,525	F. 10900
Gun Packer ..	New Realm ..	Monogram-Inter.	4,555	F. 10901
Monsieur Verdoux ..	United Artists ..	Chaplin Studios ..	11,157	F. 10902
Clown of the Jungle ..	RKO-Radio ..	Walt Disney Prods.	576	F. 10903
NOVEMBER 21.				
Les Portes De La Nuit	British Lion ..	Pathe-Cinema ..	9,959	F. 10905
NOVEMBER 26.				
Heldorado ..	British Lion ..	Republic ..	6,311	F. 10915
Heaven Only Knows ..	United Artists ..	Nero Films ..	8,804	F. 10917
The Private Affairs of Bel Ami	M-G-M ..	Loew-Lewin ..	8,882	F. 10918
NOVEMBER 28.				
Thunder River Feud ..	Butcher's ..	Monogram ..	4,846	F. 10922
Underground Rustlers ..	" ..	" ..	5,128	F. 10923
Saddle Mountain Round-up ..	" ..	" ..	5,398	F. 10924
Tonto Basin Outlaws ..	" ..	" ..	5,382	F. 10925
Boot Hill Bandits ..	" ..	" ..	5,806	F. 10926
Rock River Renegades ..	" ..	" ..	5,106	F. 10927
DECEMBER 1.				
Crazy with the Heat ..	RKO-Radio ..	Walt Disney ..	552	F. 10930
Road to Rio ..	Paramount ..	Paramount ..	9,197	F. 10931
DECEMBER 5.				
Western Mail ..	New Realm ..	Monogram International	4,871	F. 10933
DECEMBER 6.				
Rapsodie de Saturne ..	Film Traders ..	Films Jean Image	900	F. 10934
DECEMBER 8.				
Flight to Nowhere ..	Exclusive ..	Golden Gate Prods.	7,000	F. 10937
DECEMBER 9.				
The Pioneers ..	New Realm ..	Monogram International	5,366	F. 10938
Starlight Over Texas ..	" ..	" ..	4,987	F. 10939
Westward Bound ..	" ..	" ..	4,730	F. 10940
Sonora Stagecoach ..	" ..	" ..	4,658	F. 10941

* The registration particulars of the film entitled "The Reluctant Dr." (F. 4461), registered on September 10, 1941, have been amended, and now include a short film, being an excerpt of 739 feet, entitled "How To Ride A Horse."

* The registered length of the film, "Topper" (F. 15069), registered on August 1937, has been altered to 7,168 feet.

* The registered length of the film, "The Sea Wolf" (F. 4838) registered December 23, 1941, has been altered to 7,380 ft.

ALTERATION OF LENGTH

Title.	Reg. No.	Date of Reg.	Original Length (feet)	Amended Length (feet)
The Sea Hawk ..	F. 3294	August 7, 1940	11,484	9,600
What do We do Now ..	Br./R. 8822	Dec. 29, 1945	6,723	5,817

KEY TO REGISTRATION PREFIXES.

Br./E. indicates "Registered for the exhibitors' quota only." Br./B. indicates "Registered for the exhibitors' and renters' quotas." Br./DR. indicates "Registered for the exhibitors' quota and doubled for the renters' quota." Br./TB. indicates "Registered for the exhibitors' quota and trebled for the renters' quota."

GENERAL COUNCIL PROCEEDINGS

Davis—Fuller Explain Their Side in Wedding Film Terms Debate

STEPS TO BE TAKEN IN FUTURE TO SECURE DISTRIBUTION OF MORE COPIES

THE whole subject of the Royal Wedding film came up again at last week's General Council meeting of the C.E.A. Since the previous Council meeting the C.E.A. had been in touch with leading renters and suggested that, as the Royal Wedding film would help earnings, they might like to assist in its cost.

Only one renter, United Artists, agreed. The hire terms were strongly criticised by delegates.

When such a top-line event occurs in future the Association will consult the appropriate people to see if more than the present 250 copies can be circulated.

Ald. C. W. WRIGHT asked for a further explanation. This was a big national event, and there seemed to be certain restrictions placed upon the distribution of the film.

Coun. H. P. E. MEARS said that his branch did not withdraw from its attitude on the way in which this matter had been handled. It was a film of national importance, and should have been obtainable by all, but the explanation put forward at the Committee the day before had enlightened him on a number of things.

The film was alleged to have cost £50,000, only 250 copies to have been available, and the prices agreed.

The Association agreed the terms and therefore there was nothing further to be done about it but to protest.

No Price Rulings

His branch had protested, but, what was much more important, was to establish that in future no association should determine what exhibitors should pay for their films.

Mr. DAVIS explained that at Birmingham the Council said this film ought not to go out on a percentage basis, and the officers had been instructed to get rid of it. It was true he had agreed with great reluctance, as nothing better was available, but it should not be assumed that he would agree to such terms on another occasion.

The arrangement which had been discussed by the General Secretary, with his support, was 50 per cent. above the price paid for "Victory Parade," and was the best that could be done in the time.

While not wishing to hold an inquest, he was not at all satisfied, and notice should be taken that on another occasion efforts should be made in good time.

Coun. F. G. W. CHAMBERLAIN accepted the explanation, but said that there had been trouble in Bristol. The terms had not been liked, especially by those who had agreed to have the film as part of their programme for nothing. It had been said that the terms would be the same as for the "Victory Parade," plus 50 per cent.

This had not worked out in fact, for the price of "Victory Parade" had been £20 for the first week, whereas for the Royal Wedding film the price had been £60 for a fortnight's run.

The PRESIDENT agreed with Mr. Chamberlain, but in his opinion there was a further important point, in that there had been no bars.

C. A. MATHEW said that he had been told by one of the G.F.D. sales managers that if it had not been for the C.E.A. he would have got this film as part of his contract. He knew of some other exhibitors who had done so, but he was told he would have to pay £60 for this particular film for the first week, and in the circumstances he felt something should be done about it.

C. H. WHINCUP said he was in a difficult position, because he had been met in his last branch meeting with greater hostility than he had ever encountered before towards the President and the General Secretary, and himself and his colleagues, over this settlement. He had endeavoured to point out that the General Secretary was far too astute to agree to specific hire on certain weeks as they had read in the Press.

He wanted to know, therefore, the exact terms of agreement with G.F.D., so that he could return and justify his attitude at the branch meeting.

WALTER FULLER said he had collected more trouble over this than he received through the whole course of a year. What had not been realised was that this film was a very expensive production. To-day, when dealing with such a production in restricted studio space, it was only some organisation like the Rank Organisation that could produce it. In his negotiations he had had no difficulty in getting the 10 per cent. withdrawn, but it had to be borne in mind that the possible number of Technicolor prints was restricted.

After consultation with Mr. Rank, John Davis and their circuit bookers, G.F.D. had altered all their previous arrangements to give the widest possible distribution by means of concurrencies, at the terms of which everyone was aware. The President had been consulted about these terms and had agreed, although objecting, and certain first-run exhibitors to whom he had spoken and been able to contact had said the terms were too dear—as was to be expected—but otherwise they were all right.

Two Bookings a Copy

The obvious thing would be to acknowledge the manner in which G.F.D., the Rank Organisation and John Davis had met the situation with which the General Council had instructed him to deal.

The PRESIDENT, in answer to a question, stated that it was open to all exhibitors to have had the film for nothing where they booked G.F.D. programmes. Where exhibitors completed this programme with the Royal Wedding film it would have been 50 per cent. inclusive.

C. H. WHINCUP asked again for a reply to his question: What were the terms used for the settlement?

The GENERAL SECRETARY replied, £60 for the first two weeks, £45 for the third, and £30 for the fourth, with concurrencies.

C. G. BERNSTEIN pointed out that he had been charged £120 for two kinemas, although he only wanted to show the film in one in Shrewsbury.

Mr. FULLER explained that the original arrangements had been abandoned on the basis that a copy should always have two bookings in any situation.

C. P. METCALFE said he had picked a quarrel with the people who let the Rank Organisation obtain a monopoly of what was a national event. Some committee, like the R.E.P., should have been approached, in the same way as seats had been allocated in Westminster Abbey. Representations should be made in the proper quarters to see that in future the industry as a whole was consulted.



C. H. WHINCUP



R. H. GODFREY

C.E.A. NOT CONSULTED ON NEW LONDON RELEASE POLICY

"A Serious Matter for Provinces as Well"

PROPOSALS to change London film-releasing arrangements came up for discussion with the C.E.A. General Council meeting last week.

A committee report said that without consulting the C.E.A. or the K.R.S. it was now proposed that there should be a three-weeks first-run release, followed by three weeks' release on Odeon.

"This," says the report, "means that a number of first-run independent exhibitors will become second-run, and second- and third-run houses will take third and fourth runs."

The London and Home Counties branch has appointed a deputation to wait upon J. Arthur Rank, but a date for a meeting has not been fixed.

TOMMY FRANCE wanted the General Council to know how serious this matter was, not only for the London and Home Counties branch.

In the war when there had been a reduction of copies it had been the C.E.A. who had arranged for the three releases.

What was happening in London would happen in the Provinces.

What was resented was that Mr. Rank, or his organisation, had not consulted them, and they wanted the support of the whole General Council if there was going to be trouble.

TO DEAL WITH N.F.S. INSPECTIONS

Technical Committees to be Formed Locally

THE C.E.A. General Council, at its latest meeting, debated the business of kinema inspections by officials of the National Fire Service. It recommended that local branches should appoint technical committees.

In this way recommendations from local fire people could be handled through the proper channels.

R. H. GODFREY said he was very pleased that action had been taken on this matter.

R. DOONER said that he also had had trouble in this respect, but he had applied to Leslie Kifopp and had found the advice to be excellent.

PLAN TO SAVE ELECTRICITY

The C.E.A. is backing the electricity savings campaign and is advising exhibitors to help with the display of posters and the presentation of trailers.

The Electricity Savings Campaign Committee is to supply every kinema with one quad and one double-crown poster for theatre display. Later in the season a second display poster will be issued.

It is proposed to produce a one-minute trailer which will be distributed on a geographical basis by the National Screen Service. It will take eight weeks to circulate to all kinemas.

It was agreed: "That a contribution of 15s. be made by every member by means of a levy, to be collected by head office, for the Electricity Savings Campaign."

In Brief

LETTER TO B. of T. ON RENTERS' QUOTA

WALTER FULLER told the C.E.A. General Council last week that he had written to the Board of Trade about the withdrawal of the renters' quota from the proposed new Films Act.

J. WALLACE submitted on behalf of Scotland that it was felt there would be great difficulty in fulfilling exhibitors' quota obligations if the renters' quota were withdrawn. At the last meeting of their branch executive a strong protest had been lodged.

The PRESIDENT intimated that most members would agree with this opinion, but the position in regard to the international situation had been taken into consideration when the point had been conceded.

Maurice Prince, of Barnstaple, told the C.E.A. last week that a complaint of admission of civilians to an Army camp had been sent to head office. Within a very short time two investigators had arrived from the Army Kinema Corporation. They had agreed the complaint was justified, had confiscated the film to be shown and stated that the same would not be allowed to show any more.

The prompt action of the Army Kinema Corporation was noted with appreciation.

* * *
Twenty-two new members were elected to the C.E.A. last month.

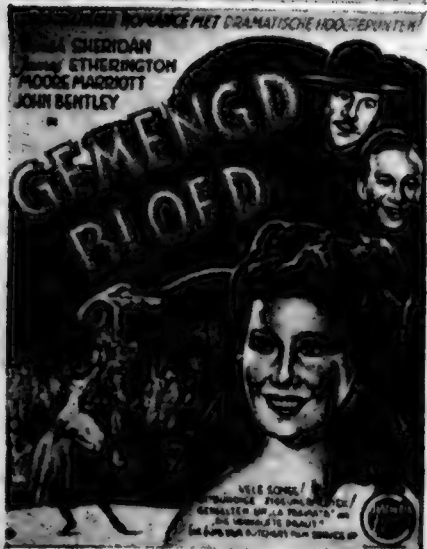
* * *
The General Council has sent its good wishes to C.E.A. head office official, F. A. Brown, now recovering from a serious operation.

* * *
C.E.A. members, following requests from political Parties to show Christmas greeting messages on the screen, are reminded by the General Council that such requests should be formally declined.

* * *
Princess Elizabeth and the Duke of Edinburgh have written to the film industry, through the Princess's secretary, thanking the Trade's associations for the wedding gift of projector equipment. The question of installation is deferred until the new Year.

F. W. Baker, Managing Director of Butcher's Film Service Ltd. 175, Wardour Street, London, W.1, invites all Overseas Distributors to contact our Export Manager for the excellent range of subjects at your service. Two of the latest successes are shown below.

"SEND FOR PAUL TEMPLE"
"THE HILLS OF DONEGAL"



BUTCHER'S FILM SERVICE
LIMITED
175, WARDOUR STREET,
LONDON, W.1,
ENGLAND

Letters to the Editor

It Was Xmas Day at the Kinema the—Day of the Year?

A HOMELESS MANAGER'S VIEWPOINT—N.A.T.K.E.
MEMBERS' VIGOROUS PROTESTS

BE it ever so humble, there's no place. The Manager's statement in his "Christmas Day" paragraph is applicable to only a small number of brother managers. As a matter of fact, the housing situation of a large number of kinema managers, and it is time the situation became more generally appreciated, particularly among circuit managers, is an extremely critical problem. I know that the housing situation is one of the country's chief problems, and it hits people in other trades and professions—unless one is a professional footballer—but has the human element entirely gone from this commercialised country? I, personally, know of one manager who accepted a progressive (?) move to a well-known city house which contained a complete flat—could he be accommodated in it?—No! The rooms were used as a store while the manager is in digs and his wife 60 miles away.

I moved to be progressive, hoping to get somewhere for my family—this was in June, 1946. I am still hoping—my family is over 100 miles away. I asked for a loan to purchase a house and was informed that it was not possible—"did I realise the cost would run into a few hundred pounds?" Did I realise?—a credit to my intelligence and a damper to progress.

No, Mr. Manager, I don't agree that the more humble employees have less pleasure than we humble, away-from-home managers.

I am not bitter, Mr. Manager; I personally agree that the entertainment houses should be open on Christmas and all other days if only for the sake of people living in overcrowded rooms and houses. I do feel, however, that you can help our cause through the medium of your page which might meet the eyes of the man at the top.

Good luck to your page.

J. P. TAYLOR, Manager.
Odeon, Spalding.

This Un-Christian Practice

I NOTE with grave concern your "Manager's" comments on this highly controversial subject, viz., Christmas Day opening.

Surely it is time that this un-Christian practice was finally relegated to the limbo of the forgotten.

Its interment has been welcomed and passed by the vast body of the lower-paid kinema employees via their various branch unions throughout the country.

In view of this fact, it would be interesting to know from what source your "Manager" with the sumptuously appointed home gets his figures.

His argument that the less fortunate of his lower-paid colleagues would rather work on that day sooner than waste their time in the less palatial surroundings of their homes with their wives and chil-

dren is to me an astounding example of his depraved mentality.

C. E. ANDREWS,
A member of the N.A.T.K.E.
(Technical Section).

In Bad Taste

MY branch committee considers your remarks on Christmas Day staffs in very bad taste. I am asked to point out that many employees in humble positions have homes as comfortable and, in some cases, better than some managers. We agree that married men with wages of £3-odd cannot even have a share of the other good things, and for this reason some employees want Christmas Day opening, possibly to enable them to buy Christmas presents for children. It is, however, only the fact that their wages are so ridiculously low that some employees work on this important home-day, and not because kinemas are more comfortable than their homes.

A. ERRINGTON,
Branch Secretary.
Darlington Branch.
N.A.T.K.E.

Films of Fact Carry On

WE should like to correct the statement made in your current issue that this company has gone into liquidation. The directors and shareholders met the company's trade creditors yesterday and put the whole position frankly before them. The feeling was expressed in the meeting that every effort should be made to keep the company going, and a small committee was appointed, representative of the principal creditors, to investigate any way in which this might be done.

PAUL ROTH,
Managing Director
Films of Fact, Ltd.,
25, Catherine Street, W.C.2.



Ellen Drew and George McCready in
THE SWORDSMAN, Columbia

K.R.S. WILL NOT PROTECT ARMY SHOWS

R.E.P. Summoned on
Aneurin Bevan Letter

RENTERS have told the Kinema Corporation that, in signing the new agreement, they are not prepared to guarantee the corporation's sites protection from 35-mm. competition which may set up within the two-mile barring area. If a new 35-mm. kinema is set up—the Army performances will have to be scrapped.

The K.R.S., giving this ruling at its meeting last week, decided that in the case of 16-mm. shows the 16-mm. exhibitor will not be able to force A.K.C. sites to operate the two-mile commercial bar. Neither will the K.R.S. protect the A.K.C. from 16-mm. mobile showmen.

Frank Hill, secretary, formally reported on the 16-mm. talks with the C.E.A.

Miners' Hall Profits

Then he read out a reply from Aneurin Bevan to the K.R.S. letter insisting on the renters' rights to share in profits which now go to South Wales miners' halls as a result of their exemption from Entertainment Tax.

Bevan said that the renters were deliberately going against the Government's intentions when it made this exemption possible. He said that if the K.R.S. persisted in its case he would take action in the House of Commons to amend the current laws.

David Griffiths, chairman, said that the members could not ignore this threat. One member said that the "waving of the big stick" called for immediate action from all sections of the Trade.

It was decided to call a meeting of the R.E.P. Committee because of the serious implications of the Bevan letter.

Frank Hill was asked to tell Aneurin Bevan that his letter is to be debated by representatives of the B.F.P.A., C.E.A. and K.R.S.

Poster Charges

Frank Hill said that statistics showed that every renter was selling his posters at a loss. Several members thought it bad policy to charge exhibitors more money for posters, as this would eventually affect the strength of exploitation departments.

Said one member: "We are asked to sell posters to exhibitors at a loss. The poor darlings; are they doing so badly that they deserve our consideration? I say, put the prices up to an economic level."

But members decided that it was a matter for individual company policy—and went on to the next item.

The Irish Film Society was refused permission to establish a film library on a similar basis to the British Film Institute.

It was reported that the Glasgow vault project will now cost nearly £2,000 instead of the original estimate of £1,200. Members are to be advised of this before any further decision is made.

BRITISH STUDIO NEWS

Looking on the Bright Side

33 FEATURES IN THE CUTTING STAGE : 15 STAGES STILL IDLE

FOUR weeks after Harold Wilson's decision to set up a National Joint Film Production Council with the President of the Board of Trade as permanent chairman, there are seven studios without productions in progress, representing a total of 15 sound stages.

There are 20 features in production, of which four are second features.

These figures do not include the space which the F.I.E.C. has alleged is idle at Sound City and Isleworth; so that the current position shows, if anything, a slight decline of the position reported in the KINE, on October 30.

These are the black spots:—

Teddington has not been opened, although it was intended to start production there earlier this month.

M-G-M British, with 80,000 sq. ft. of space, has one film in produc-

tion and has announced no current production plans to take over space when Herbert Wilcox winds up in a few days' time.

Welwyn has been out of action since "Bond Street" finished a month ago. "Queen of Spades," the next World Screenplays subject, will start in the studio early next year.

Here are the bright spots:—

The three studios in the Alliance group will be in production during the first few days in January, according to statements made by Mark Rubens.

Marylebone starts a new Dick Barton story in January; Sir Alexander Korda will have three films in production at once when "The Winslow Boy" starts later next month. It was originally set to begin on December 15.

And we have 33 features in the final cutting stages, which will be lined up for Trade showing early in the New Year.

British Production Progress Chart

STUDIO.	TITLE.	WEEK.	PRODUCER AND RENTER.	CUTTING STAGE.	IN PREPARATION.
BRITISH NATIONAL	... "Uneasy Terms" ...	5	British National (Pathe)	... "So Died a Rat" (Br. National: Pathe) "Case of Three Weird Sisters" (Br. National: Pathe)	... "No Room at the Inn" (Dan Birt to direct).
BUNHEY	... "It Happened in Soho" ...	3	Frank Chisnall (not set)	...	Nothing set.
CARLTON HILL	... "The Monkey's Paw" ...	2	Nettlefold Productions	...	...
DENHAM	... "Escape" ...	8	20th-Fox unit	...	...
	... "High Pavement" ...	6	Huth-Corfield (G.F.D.)	...	...
	Mr. Perrin and Mr. Trall	3	Two Cities: G.F.D.	...	...
EALING	... "Saraband for Dead Lovers" ...	16	Ealing (G.F.D.)	...	...
HIGHBURY	... "Song for To-morrow" ...	1	Rank second feature (G.F.D.)	...	...
ISLEWORTH	... "Bonnie Prince Charlie" (with Shepperton)	—	—	...	...
LONDON	... "Blind Goddess" ...	5	Gainsborough (G.F.D.)	...	...
MANCHESTER	... No production	—	—	...	...
MARYLEBONE	... No production	—	—	...	...
M-G-M BRITISH	... "Spring in Park Lane" ...	8	Herbert Wilcox (Br. Lion)	...	...
NETTLEFOLD	... "Paul Temple and the Canterbury Case" ...	6	Nettlefold Productions (Butcher)	...	...
PINEWOOD	... "Red Shoes" ...	22	Archer (G.F.D.)	...	...
	... "London Belongs to Me" ...	7	Individual (G.F.D.)	...	...
	... "Esther Waters" ...	7	Wessex (G.F.D.)	...	...
	... "Oliver Twist" ...	25	Cineguild: G.F.D.	...	...
RIVERSIDE	... STUDIO CLOSED ...	—	—	...	...
SHEPHERD'S BUSH	... "Double Pursuit" ...	4	Gainsborough (G.F.D.)	...	...
	... "The Bad Lord Byron" ...	2	Gainsborough (G.F.D.)	...	...
SHEPPERTON	... "Bonnie Prince Charlie" ...	19	London Films (British-Lion)	...	...
SOUTHALL	... "The Lost Illusion" ...	9	Carol Reed (British-Lion)	...	...
	... STUDIO CLOSED ...	—	—	...	...
TEDDINGTON	... Opens shortly ...	—	—	...	...
TRICKENHAM	... STUDIO CLOSED ...	—	—	...	...
WELBY	... "The Penny Doctor" ...	7	—	...	...
WELWYN	... Nothing in production	—	—	...	...
WINDSOR	... Educational production	—	—	...	...



Using a crane at the Nettlefold Studios, Walton-on-Thames, MacLean Rogers directs Celia Lipton and a bevy of beauties in PAUL TEMPLE AND THE CANTERBURY CASE (Nettlefold Prods.)

A. M. SASSOON HEADS NEW FILM-MAKING VENTURE

Former Chairman of Two Cities

FORMATION of a new film-producing concern, as yet without a registered name, of which A. M. Sassoon is to be chairman, was announced this week. Its offices are at Piccadilly House, W.1. Princess Yvonne Murat and L. D. Cardew are directors. Co-producers will be Herbert Wynne and Leslie Cardew.

An initial programme of six pictures is planned, the first of which will go into production early in the New Year. Policy will be to concentrate on the making of comedies for home as well as overseas markets.

In Sassoon the company will have a chairman whose name has been associated with some of the top British productions in recent years. A founder-director of Two Cities, he was formerly chairman of that organisation.

Princess Yvonne Murat has had long experience of film production both in this country and on the Continent. She has been responsible for creating the décor for a number of British films.

Leslie Cardew has been connected with the public relations side of films for more than 12 years. As publicity director of Pinewood Studios before the war he was associated with the publicising of many important productions, including "Pygmalion" and "Stolen Life."

With the merging of Pinewood and Denham studios under the D. and P. banner, he later moved to Denham.

Cardew was location director for the Rank Organisation in 1942, making trips to the West Indies and the United States in charge of a unit photographing backgrounds for Denham films.

Farming Film Talks by Scientific Group

THE Scientific Film Association is organising a full-day conference on the subject, "Films in Agriculture," at Caxton Hall, London, on Saturday, January 17. Chairman will be Professor J. A. Scott Watson, C.B.E., M.A., Chief Education and Advisory Officer of the Ministry of Agriculture.



A. M. SASSOON

NEW B.F.I. GOVERNOR

The Secretary of State for Scotland has nominated James Hutchinson Hoy, M.P., to be a Governor of the British Film Institute in place of the late Campbell Stephen, M.P.

Mr. Hoy, who is 38, has been Labour M.P. for Leith since 1945.



Mickey, Donald Duck and Goofy, have their greatest adventure when they invade the giant's castle in Disney's full-length feature musical cartoon, FUN AND FANCY FREE (RKO Radio)

The Production of Films in Unesco's Mass Media Project

SIR HENRY FRENCH REPORTS TO THE "KINE." ON MEXICO CONFERENCE

THE second annual conference of UNESCO, which has been in session for a month in Mexico City, has come to an end. The main purpose of the meeting was to consider a report on the work carried out by the staff since the last conference held in Paris 12 months ago and to settle a programme of work for 1948. The most dramatic and important feature of the new programme was undoubtedly the production scheme put forward by the working party of the conference concerned with mass communications.

I was vice-chairman of this working party, but as Monsieur Joxe, the chairman, had to leave Mexico after two meetings it fell to me to guide the committee through the remainder of its sittings and to steer its unanimous report through the programme and budget commission of the conference.

It was on the initiative of the U.K. delegation that the conference eventually gave approval to a 500,000-dollar scheme for stimulating the production of mass communications on matters coming within the scope of UNESCO interests through the media of films, Press and radio.

This was by far the largest single project which came before the conference.

Priestley's Part

J. B. Priestley, who more than any other individual, was responsible for this proposal, moved its adoption in a speech which was as forceful as it was persuasive.

On November 19, after the U.K. proposal had received the blessing of the working party, Priestley moved the necessary resolution at a well-attended meeting of the programme commission authorising its addition to the 1947 programme.

He said: "Many of us feel that UNESCO's chief task in 1948 is to bring itself to life in the minds of ordinary men and women, and this project is designed to achieve this purpose. UNESCO's task is to give people faith and hope and courage."

... There is nothing tedious, there is nothing boring about this particular resolution. It is a bold and imaginative move."

Ideas Bureau

The operative parts of the resolution, which was carried unanimously, were:—

"The general conference instructs the director-general to create at once a production unit based on an International Ideas Bureau capable of initiating and influencing production on UNESCO subjects in radio, Press and films. The production unit should employ persons thoroughly experienced in their fields and with access to radio programme controllers and feature producers, panels of writers likely to attract attention to UNESCO subjects in the Press, and directors and script-writers not only in documentary but also in feature-film production."

Priestley, when replying to the debate, delighted his audience when he "let himself go" and spoke in the language of "Good Companions." He said: "I implore this commission to take this thing as it stands. One great danger here is in smudging and swearing and frittering. Let us, for once, take one great lump of a project and bang it through."

No Opposition

The project was immediately approved without any opposition. One notable contribution was made to this result by the U.S.A. delegation. They had put forward a scheme for the removal of barriers to the free flow of information and of equipment and apparatus necessary for distributing information of an educational, scientific and cultural character throughout the world.

Eventually, they agreed that the Budget provision for this service should be limited to 25,000 dollars as compared with the 360,000 dollars provided for the U.K. project in 1948, being approximately 75 per cent. of the sum (500,000 dollars) which it is anticipated will be needed in later years when the scheme gets into its full stride.

State Funds

I told the members in my summary that there can be no doubt that the conference has adopted a programme for 1948 which is both imaginative and practical. Moreover, the member States have undertaken to provide the funds to enable this programme to be carried through. It is now up to the director-general, Julian Huxley, and the staff of UNESCO to justify the confidence which the conference has shown in this.

KINE SERVICE SECTION

TECHNICAL • MANAGEMENT • SHOWMANSHIP

MUSIC • PEOPLE • TRADE SHOWS

RELIABILITY

Rothermel

HIGH FIDELITY SOUND EQUIPMENT

QUALITY

DURABILITY

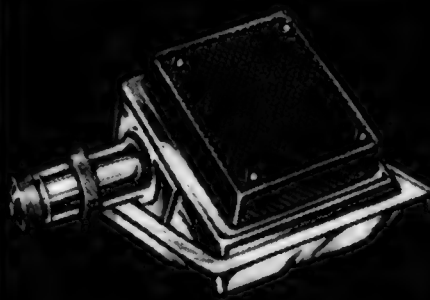


Rothermel

A.R.12 SOUND CELL CRYSTAL MICROPHONE

A studio type microphone comprising 24 individual sound cells. No appreciable loss on cable lengths up to 300 ft. Output level—60 D.B. Frequency response is flat from 50 C.P.S. to 7,000 C.P.S. and a slow cut-off to 10,000 C.P.S. Price £20.10.0

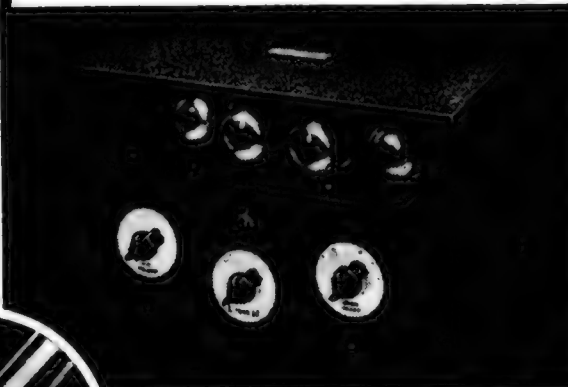
FOR Cinema, Stage and all Public Address requirements, ROTHERMEL Equipment has stood the test of time. There is no great secret about this. The facts are simply scientific design, quality of material and precision manufacture. These qualities are the bedrock of all ROTHERMEL equipment. The few examples illustrated in this announcement are among the most popular with those requiring reliable stage work equipment, and it is the ROTHERMEL contribution to the perfection of sound reproduction.



Rothermel

T.47 FOOTLIGHT MICROPHONE

This is a highly sensitive instrument designed expressly for use along the footlights of a stage. Ideal as part of a "booster" sound reinforcing system. Heavily plated and highly finished. Price £20.10.0



Rothermel

H/G.308 8-watt AMPLIFIER

This amplifier is strongly made and is very compact, and has been specially designed to give faithful reproduction and powerful amplification. Particularly suitable for medium size halls, etc. Complete with all valves. Price £35.0.0

Price £35.0.0

Rothermel

HIGH FIDELITY JEWEL TIPPED GRAMOPHONE NEEDLE

Guaranteed to give over 2,000 playings with negligible record wear. This needle more nearly reproduces the full tonal scale than any other type, and all the high notes and overtones which give brilliance to music are brought out.

Price 10/- each, plus Purchase Tax.

★ Fully informative literature on all Rothermel products in loose-leaf form will be sent on receipt of 6d. to cover postage, etc.

R. A. ROTHERMEL LTD.

CANTERBURY ROAD, KILBURN,
LONDON, N.W.6

Telephone: Maida Vale 6066 (3 lines).

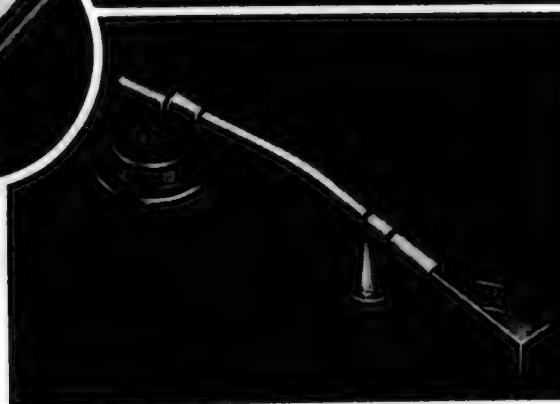
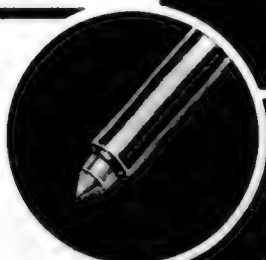
Telegrams: Rothermel, London

Rothermel

DE LUXE HIGH FIDELITY CRYSTAL PICK-UP

Constructed of light alloy which makes the weight at needle point extremely light. Ideal for intermission music. Undoubtedly a very fine instrument.

Price £4.4.0 plus Purchase Tax.



An Acoustical Triumph ...

Outstanding among recent Walturdaw installations was the equipment of the Albert Hall for picture and sound projection on the occasion of the ALAMEIN REUNION.

An audience of 10,000 saw excerpts from "Desert Victory" shown with Walturdaw "V" projectors and Walturdaw sound equipment. Technical observers present at the show,

conscious of the acoustical difficulties involved, have congratulated us on the quality of the sound and the uniform distribution achieved. This is the first time in the history of the Albert Hall that a sound-film has been successfully shown there and we are proud to have been privileged to handle this historic and important assignment.



Walturdaw "V" Projectors were used on a 200 ft. throw to give a 45 ft. picture. De luxe type Walturdaw Amplifier and Speaker systems with Walturdaw Sound Heads provided adequate volume and audibility at every point.

A Salute to MANAGERS

The Man Who is the Direct Link Between
The Public, Their Money and the Film

by E. H. LUNDY

Director of Theatres,
G-B Picture Corp'n.

DURING the war, when the tanks were halted and the planes had failed to soften us up, it was customary to call upon that redoubtable body of men who affectionately and cynically nicknamed themselves the P.B.I.

When people stay at home by the fire, and the wires hum with low figures, one naturally turns to the great evening dress brigade with an exhortation to stop the downward trend by an extra effort, and I have a suspicion that this redoubtable body of men have also nicknamed themselves the P.B.M.s.

It was so in my day, anyway.

It is both flattering and fitting that in a time of crisis we should turn to the various managements. The producers, story men, film directors and cameramen can build a great theatre, head office can matter they are the back-room boys.

The renters can demand and obtain a good price for their films, but the manager must take enough money to justify that figure.

SO we turn to the man who is the direct link between the public, their money and the film. He is, in fact, the public's only really authoritative connection with this mystic trade.

Opinions may differ as to whether ballyhoo goes down to-day, but there is no mistaking good management. Architects can build a great theatre, head office can supply it with films, but its good name, its goodwill, personality and efficiency in ticking over is supplied by the man on the spot.

We have all come a long way in this industry in the last few years, and there is an enlightenment abroad. It is an enlightenment which is reflected in the Internal Managers' Committee which the big organisations embrace, and the C.E.A. recognition of the manager's voice in the shape of the Society of Cinema Managers.

The degree of clear thinking and dignity which marked the latter negotiations at which I was present impressed me immensely, and if the same sagacity is now used to iron out the dip in takings, I feel confident about this winter season and the ultimate result.

WE all know that at the first signs of a depression management would take on a new aspect. The future has never been so rosy for the good man. At this testing time experience and initiative begins to really count. Nowhere is this so sharply evidenced as in the case of many ex-Service managers now getting into their stride and outstripping their contemporaries.

At this time, as another year closes and we move on, I know that many managers

will be looking back on several years spent in theatres.

They may feel that they are languishing in some town, city or suburb, and that they are forgotten. With certain interesting exceptions, it is every manager's ambition to get out of a theatre and into a bigger job.

I know this angle all too well, and have given considerable thought to it. It seems to me, even to-day, that not enough importance is attached to the job of running a theatre by the men themselves.

IT is an executive job, one of trust and initiative, where a man is his own boss. One can no longer say that personal liberty is restricted.

Remuneration has in many cases been adjusted nationally, and when I look round it is, indeed, hard to find any other industry where newcomers are inducted at the salaries we offer to-day.

There is life and colour in plenty, and for the imaginative and creative individual it abounds with constant possibilities.

These are logical conclusions, however odd they may sound momentarily to those who do not pause to take stock occasionally. There are few of us in higher office who do not look back on many full and adventurous years spent amongst the ever-changing scene of management.

TO-DAY, as I have said, the accent is on management. Progress and enlightenment have determined a belief in the human element in theatres, and in a man's personality, which can so impress itself upon a theatre as to convey a warm impression to the thousands who enter there.

I have no doubt that however much management progresses generally, and however we advance in this business, that this great fraternity will still show its sense of humour and its own importance by applying the inevitable nickname.

It is just as well, for in that nickname



is all the pride and glory of the foot-slogger convinced that he is indispensable—and rightly so—and cursing roundly but doing a grand job, come what may.

In This Section

Advice to the Newcomer	-	213	Showmanship To-day	-	225
Modern Display Methods	-	223	Society of Managers	-	227
Personnel Efficiency	-	217	The Manager: 1948 Model	-	215
Projection Perfection	-	218	The Popular Kinema	-	221

Christmas Greetings and a
Very Happy New Year
to all our friends in the
Film Industry

from
LANGFORD
and Co. Ltd.
Screen Advertising

DAVID HARRIS - - - - - GENERAL MANAGER

• *Area Managers* •

BIRMINGHAM - - -	L. MANGAN, 15, Hampton Court. Fiveways, Edgbaston, Birmingham. Tel. Edgbaston 1200.
LIVERPOOL - - -	B. NEWRICK, 55, Mimosa Road, Liverpool, 15. Tel. Childwall 3698.
BLACKPOOL - - -	A. BUNTON, 3, Cornwall Avenue, Blackpool, N.S. Tel. Blackpool 52758.
MANCHESTER - - -	M. FREEMAN, 160, Heywood Avenue, Cheetham, Manchester, 8. Tel. Collyhurst 2595.
YORKSHIRE - - -	L. ROSE, 102, Pannal Ash Road, Harrogate. Tel. Harrogate 5921.
SCOTLAND - - -	G. ROCHE, "Kilbrandon," 58, St. Andrews Drive, Pollockshields, Glasgow. Tel. Ibrox 0386.
SOUTHERN - - -	P. BATES, 124, Finchley Road, Hampstead, N.W.3. Tel. Hampstead 4424.

124-128, FINCHLEY ROAD, LONDON, N.W.3

TELEPHONE: HAMPSTEAD 4424 (TEN LINES.)

ADVICE TO THE NEWCOMER

Some of the Qualifications He Must Possess

HIS DUTIES ARE MANIFOLD, BUT TO SUCCEED ONE MUST ALWAYS BE A FIRST CLASS DIPLOMAT

By SYDNEY K. LEWIS, public relations officer and personnel manager of Associated British, vice-chairman of the London and Home Counties branch of the C.E.A., contributes in the following article a sketch of the manager's duties and examines the qualifications which he considers are necessary to any entrant to managerial ranks.



IN the course of my duties as personnel manager I received an application for a position as trainee-manager from a young ex-naval officer. After giving his educational qualifications and his references as to character he went on to say that he was interested in the kinema as a career. He confessed he did not know very much about it but thought he would be suitable, and then, as though a doubt had crossed his mind, he tentatively inquired, "Of what, briefly, do a manager's duties consist?"

It seemed a perfectly natural question, and at first glance appeared to present little difficulty, but when I started to dictate my reply I began to realise that if I was to do full justice to the query my letter would be so voluminous that the applicant would either be incredulous, or, alternatively, would quickly change his mind about a kinema career. I thought it better he should be invited to have a chat with me. Well, he came, and is now a valued member of the managerial staff of the company.

House Front "Dummies"

This brings me to the subject of this article. What are a manager's duties and qualifications if he is to be regarded as a good manager? I know that when the general public gaze upon the resplendent figure in evening dress in the foyer the patron often thinks what a simple thing it is to be the manager of a theatre, but this is one instance where the outward visible sign is no criterion of the internal industrious activity which is so necessary in the efficient running of a kinema.

When, some 24 years ago, I decided to enter the Industry by way of management, I held the erroneous idea that the main thing necessary to be a successful manager was to be able to wear a dress suit and to look "naice." What a delusion this was, although, let me add that, everything being equal, it does help. However, to get back to my subject—I quickly discovered that I had to be able to control a staff with firmness and dignity, but also with human understanding, and how necessary the latter really is. When I hear a manager tearing off a strip to some poor unfortunate attendant or usherette, in public at times, knowing that the subject of his wrath has no means of retaliation, that manager at once conveys to my mind considerable doubts regarding his own qualifications for the job. Now, please do not misunderstand me, I am not suggesting that staffs should be wrapped in cotton wool, but, speaking personally, I have never found it necessary or desirable to be a bully, and I can lay claim to some little degree of success in the career I have chosen.

Publicity Duties

Then, I realised that I was expected to be a publicity expert and advertising specialist rolled into one. This part of a manager's duties I found to be the most interesting, and I used to look forward to receiving my next list of forthcoming attractions so that I could sit down and figure out how I was to put my films over. There are, of course, a hundred and one ways of publicising one's programme without spending a lot of money, and the good manager knows this. I next discovered I was expected to be an adept at internal administration so that my clerical work was always accurate and my returns rendered promptly on the day they were due. I cannot remember ever having failed on this one. Later it was borne in upon me that if I was to progress and my theatre become popular I had to be a first-class diplomat.

I often smile quietly to myself when I do a little mental reminiscing and think of the type of questions I was called upon to answer and the varied problems with which I was confronted, but a certain amount of natural diplomacy usually saved the situation. An amusing example of what I mean is contained in the following:—

A dear old lady (and, incidentally, she was a regular patron) one day complained that a young couple was sitting on the back row of the circle, arms round each other and the girl's head resting ecstatically on the young

man's shoulder. The D.O.L. thought it positively disgusting and intimidated in no uncertain manner that something should be done about it at once. I informed her with a great show of indignation that I would attend to the matter personally and immediately accompanied her to the circle, where I found that the offending couple were also very faithful and regular patrons of my theatre. Thus, I was faced with the problem of offending one old lady or two young people. Fortunately, I had an idea how I might solve the problem without offending either, so I went at once to the affectionate couple and, leaning over them from the rear, I murmured "Ain't love grand?" whereupon the young man looked up, disengaged himself from the too-close proximity of his girl friend and said, "Hallo, Mr. Lewis"—and assumed a normal position. The dear old lady viewed the situation from a little distance away and as I passed her, smiled with satisfaction and remarked "Thank you; I knew you wouldn't allow that sort of thing." Thus was honour satisfied.

Limitless Knowledge

Notwithstanding that I had not the benefit of technical training of any sort, I was supposed to know practically all about the intricacies of heating and ventilation, and later, the science of acoustics. But this was not all; I soon found myself studying trade politics, followed by such delightful interludes as trade union agreements can undoubtedly furnish, if they are to be readily understood.

One might be forgiven for thinking that the foregoing would suffice, but oh dear no; one had to be a quasi-lawyer and be able to read, understand and to put into practice the tenets of playful little documents known as licences, couched in literary jargon so dear to the lawyer, and heaven help the manager who wilfully or otherwise disregards them. There are many other duties one could enumerate, but space is short.

Backbone of the Business

And now, before concluding, let me pay a tribute to the managers of this country. Despite many setbacks and difficulties which seem to multiply as time goes on, the average manager carries on, doing his job to the best of his ability, and invariably anxious that the paybox at his particular theatre shall go on clicking merrily, hoping that one day his efforts will reach the eye of the higher-ups so that the promotion which is always round the corner, may be his. The manager, indeed, is the backbone of the business. It is of no avail for producers to create the finest epics if the theatre manager is not continually on the job, selling his product to the public as best he knows how, and returning lucrative results to the studios and so providing the wherewithal

to produce more and better pictures. The manager is more than a cog in the wheel—he is the hub around which the rest of the Industry revolves.

And so, when we see the manager standing in the entrance in all his splendour and magnificence, let us give a thought to the many things he has to do and the responsibilities he has to carry, so that with understanding, sympathy, and a kindly word, we may offer him that encouragement which, from my own experience over a period of years in a similar capacity, means so much and which spurs him on to further efforts in his desire to promote that success which our Industry deserves.

Gentlemen, the toast is—
"THE MANAGERS."

TRAGEDY OF A MADE-UP TIE

The following reminiscences of The Manager may strike a responsive chord. At least it conveys a warning to those who aspire to "beau brummelship" in the foyer.

My first job in show business was assistant manager at a No. 1 Music Hall. My manager was a doyen among managers. He belonged to the old school of showmen who made "personalizing" the patrons a whole-time job, and thought book work was beneath his dignity (lots still think so). He was patient when I did the returns all wrong, and a careless mistake in the advance booking failed to ruffle him. I thought I had found the kindest boss in the business till came the day towards the end of my first month when he honoured me with the most severe telling-off I have ever known.

You see, he discovered that I was wearing a make-up black bow tie, in his mind, the most heinous crime ever committed by a young manager. When I regard the nicely groomed well-tailored young fellows in kinema foyers to-day, I unconsciously look at their ties, and, strange to relate, they are invariably "made-up."

I must confess that this whimsical thought only occurred to me last night when I failed to master a double-ended dress tie, I must learn to tie one.

How are you chaps getting on about your dress clothes these days? I've been forced to decisive action in two directions, and I haven't recovered from either blow. One, I ordered a new dinner suit and look like having to sell my car to pay the tailor. Two, I tried to sell an old dinner suit to an old clothes man—he offered me just enough to pay my rail fare for one fitting. I think he's interested in buying my car, anyway.

Season's Greetings

WOLPE

The
**DEPENDABLE
SERVICE**
*extends to all
customers the same
top-level guarantee
for 1948*

ADVERTISING SERVICE LTD.
GLOUCESTER HOUSE, 19, CHARING CROSS ROAD, W.C.2.

TELE: WHITEHALL 2966 & 7762
POSTER & PRESS DESIGN
VESTIBULE & WINDOW DISPLAY
SILK SCREEN PRINTING
BILL POSTING

In the Interest of your Patrons SPRAY DAILY with

LIPTON'S

SUPER GERMICIDE ESSENCE

(Highly Perfumed)

The Guaranteed Germ Killer

SOLE MANUFACTURERS:—

LIPTON'S CHEMICAL CO. LTD.

HEAD OFFICE AND WORKS:

UNITY WORKS, HEDDON STREET, LONDON, W.1

TELEPHONE: REGENT 4271 (8 lines)

TELEGRAMS: "SPRAYS," PICCY, LONDON

BRANCHES: GLASGOW, LEEDS, BIRMINGHAM, MANCHESTER, LIVERPOOL
ON ADMIRALTY AND WAR OFFICE LIST

THE MANAGER: 1948 MODEL

WHEN my rapidly ageing colleagues and I first came into show business, some 20 odd years ago, we were hailed as a new generation of managers, and, let me confess, we weren't received with acclamation.

We infiltrated into a happy, shrewd, adventurous brotherhood of showmen, many of whom were proud to have started on the fairgrounds. I remember the brotherhood with esteem and affection, but I'm afraid there aren't many left to read this tribute. These were the days of big cigars, of red sashes, of shiny managers' toppers—those lovable excitable days! It is different to-day, and some of the romance may have gone, but we must never forget that we are still showmen.

We came in then with new-fangled ideas of accountancy, with scientific advertising, and other high school notions. We were received with complacent tolerance, but out of that combination came the men who were mainly responsible for stabilising and expanding the industry to such a degree that the city took a more than average interest in it.

Centralised Control

Soon the business had arrived; we had become big, we had taken our place among the leaders of the country's trades. But managers were not so fortunate. Many profitable general managements were eliminated and the managers absorbed into the circuits. The managers concerned accepted the situation sensibly and courageously. Many of them now occupy important administrative posts in Wardour Street, but the centralisation of control necessarily tended to standardise the work of the managers.

While a certain amount of standardisation is necessary in any big industry, too much of it can stifle a business such as ours, and that is the danger we must watch for to-day more perhaps than any other.

Our future, to-day, is largely in the hands of the managers who were attracted into the trade ten to 15 years ago; they constitute the majority of the seniors.

The S.C.M. aspires to professional status, and, as readers know, I heartily concur with its views, but I note with anxiety the small parties of extremists. There are "pinks" as personified by S. F. Cunningham, chairman of the Leicester branch, for instance. They say, in effect, that they want to have as little to do with the employers as possible; they see things as employees. They tend to concentrate on the manager's rights in the Charter and ignore the undoubted rights of the employers to make certain demands on the loyalty of managers—their accredited representatives.

Too "Blue"

Then there are the "blues," who have an idea that, as embryo professional men, physical labour is unethical for cinema managers. Some want nothing to do with the mechanical side of the business, others consider that their sole prerogative is to call in the appropriate specialist when they have trouble: this most particularly applies to circuits.

And so here we are, betwixt 1947 and 1948, with a great centre party of managers with no definite views about where they are going, and two small sections with very definite views. I would like, humbly, to try to crystallise the future of the managers, always with the well-being of the industry nearest to me. In my opinion, the keystone of that future is INDIVIDUALITY, spelt in block capitals.

The managers must not only retain their individuality, they must regain some that has already been lost.

I think it is appropriate that I should set out here my views about the sort of manager we want to-day—a blueprint of a manager for 1948. He shall be ageless because age isn't material, except in relation to physical capacity. Some men can learn more in one



Says **THE MANAGER**

year than others do in a lifetime. Some quite elderly managers have a far greater capacity for hard work than many of the youngsters will ever know.

My perfect manager will know something about all the departments he controls. He must be at least a good third operator, and a fair second cashier. He will know the theory of heating and the practical side of cleaning his theatre, but he must be big enough to be able to bow down before the specialised knowledge of his subordinates—his chief operator (how much more practical, more manly that word is than the supercilious "projectionist"), his head cashier, his foreman, even his boilerman. He must not forget that his doorman knows more about bill-sticking than he does.

Practical Knowledge

His flair for publicity will carry him away past the customary telephone call to suppliers. We all know that routine. "Do me a display for ——— old boy. Make a nice job of it because the governor has been complaining. It mustn't cost more than a fiver."

A manager must put more into his ideas than that. His knowledge of advertising production should be comprehensive enough to enable him to visualise a job, and plan accordingly. When he does it that way he will have no pangs of conscience when my colleague "The Showman" publishes a picture of a display attributed to him, but which is really the sole work of the supplier, except for the signing of the order!

He must be polite without being servile to his patrons, and will deal with all correspondence daily as it is received. No request from a patron will be too much trouble for him. Even that heart-breaking inquiry about what is showing at the opposition will be answered truthfully, and with a smile.

An Opportunist

He will be an opportunist who is quite game to grasp a novel situation when it arises and will make the most of it for his theatre. He may not have time to seek authority from a superior, because, so often, by the time the necessary permissions have been granted it's too late anyway.

He will expect some odd kicks in the pants for carrying on this way—most especially when the stunts don't work out, but he'll see the funny side of the rebukes and they won't dishearten him.

He will be loyal to his staff, and to his

Blueprint of the Men We Want To-day

THE GREAT NEED IS FOR INDIVIDUALITY;
WE MUST AVOID OVER-STANDARDISATION

supervisor while still retaining his identity. He won't deflect labour from important jobs so that little domestic duties may be performed for his own personal comfort. He'll take a hand with the queueing and the seating when the theatre is busy, and he'll carry his own parcels up to the office if he is going that way.

He will probably do a bit of "miking" when things are quiet, because I don't want this perfect manager to be a paragon of all the virtues. He might even slip out for an occasional pint if he's thirsty, but when he does, he will leave the theatre covered, and he'll not stay out for more than five or ten minutes.

Not a Clock Watcher

Equally, he'll work till the cleaners come in the morning if there is a big job to do. His stomach and his mealtimes mustn't govern the working hours of an enthusiastic manager.

Which reminds me of another thing to be avoided. Don't think that all the members of your staff are as interested and excited about a stunt as you are, and I do not suggest that they should be expected to work incessantly on an idea—that is the privilege of the manager.

He must be systematic, energetic, imaginative, and, most important of all, fear no man—that goes for his employers as well.

There is my idea of the manager I'd like to employ, and if such a person exists (and it might well be that there are many) I would give serious consideration to paying above the top Charter rates if he came to me with an "increase my salary or else proposition."

Initiative Does Count

Summing up this quite impartial analysis of management, it may be said that circuit head offices allow no scope for all this initiative—ridiculous! Make no mistake about it, the governors don't really resent enthusiasm that accomplishes something.

Do not be misled by the nagging of petty executives; always remember that they are probably more scared of the chap next higher up than you are of them.

A word here to the "ace" administrators. Give your managers credit for the unusual things they accomplish. They like letters of appreciation, at least as much as prizes. When one of your supervisors complains of a manager who is not amenable to discipline, see him yourself before he is fired. If, after the interview, you agree with the reports, then fire him by all means; that's fair enough. But do please keep this in mind; the small-minded man in a supervisory capacity jealously watches the youngsters climbing the ladder just behind him, and is not averse to administering a well-directed kick down from above.

I hope that before I claim the old age pension I shall have the privilege of seeing a class of manager that has all the good points of the three generations of managers I have known.

Determinedly Optimistic—

EXHIBITORS !
Free Publicity for
Your Cinemas

We will supply you, *free of charge*, with an attractive monthly programme. We pay top prices for SCREEN RIGHTS and offer you the unrivalled service of experienced
Independent Contractors

We wish all our
Exhibitor Friends

A
Merry Christmas
and A
Happy New Year



Our Associated Companies.

RAVEN PUBLICITY LTD.

Exclusive Advertising
contractors for

THE 'ADIESCOPE' DAYLITE
PROJECTOR

The most novel Publicity Device
of 1948. Let us instal the
'ADIESCOPE' in your cinema.

For you—A Grand Money-Maker

For your Patrons—A New Interest

PREMADS PUBLICITY LTD.

Advertising Curtains, Menu
Covers for Your Cafes, etc.

Premier Advertising Service Limited

Directors: B. Raven D. Raven R. Wilder

Tel. No.: MAYfair 4421

299 Oxford Street, London, W.1

'Grams: Premads, Wesdo, London

"Brilliantly Supreme"

STURGEON-ACME

Projection

ARC LAMPS

SPECIAL NOTE

For results' sake refuse to buy
cheap imitations of the famous
STURGEON-ACME MIRROR

Manufactured and Distributed by

CINESALES LTD.,

49 FRITH STREET, W.1

TELEPHONE: GERRARD 5457

PERSONNEL EFFICIENCY

CONTROL of Engagement Orders, rising prices, falling revenues, growing scarcity, film tax, quota, staff-shortage. Staff Shortage. So, "How to Get the Best Out of Your Staff?" We all have our own pet methods, but most of us are prepared to pick up a tip or two from the chap next door. You must be, or you wouldn't have read this far; because, for what they're worth, here are a few observations on staff control (and encouragement), based on experience—some of it bitter experience.

First: your staff is rarely as stupid as you say it is (if I'm wrong, get rid of them; you'll be safer without them in the long run) so treat them as human beings with griefs, joys, pains and emotions no less powerful than your own, and probably not so well controlled. Because they're not so well controlled, they become more quickly apparent—usually at the wrong time: hence the jabbering that starts among the usherettes on slack days as soon as you turn your back; the commissionaire had a date with a new girl-friend last night, so he simply has to tell the cashier about it. It was a late night, so the projectionist is drooping a bit; the changeovers are ragged; the light grows blue and brown. Torches either forget to go off, or just don't come on at all. The patrons don't like it—and what the patron doesn't like, he tells the manager about—without any attempt at diplomacy. He implies that the staff are lazy rogues and the manager a cunning crook, or he wouldn't employ such lazy rogues to insult the good, kind patrons. So the manager tears a hearty strip off an already overwrought and probably tired usherette (I know you don't; or do I; I'm talking about the chap next door). She becomes tearful, indignant, enraged—and disgruntled. The rot spreads; her colleagues sympathise and the whole staff becomes unco-operative and unmanageable. So you replace them—and the cycle starts all over again.

Be Understanding

Why should it? Have you never had a hangover, or a load of worry diverting your attention from the job in hand? Well, deal with your staff as you would hope to be treated in similar circumstances: understanding *why* trouble occurs is more profitable than merely discovering what happened. If a girl is genuinely tired, or worried or overwrought, you'll lose none of her respect and gain immeasurably goodwill if you send her to the staff-room for a half-hour's sleep: *An ounce of human understanding produces more loyalty than all the dignified pomposity in the world.*

Second: Be scrupulously fair in making decisions upon the myriad petty, trivial arguments that arise between the girls; nothing that affects the domestic happiness of the staff is trivial; nothing may be ignored, even if, as so often happens, it is petty.

If there is any doubt in a matter involving you and your staff, say, openly, that rather than be unfair you'll give the benefit of the doubt to the staff—because you're sure that the same argument won't come up again.

Towards the girl who constantly repeats the same offence I use a routine which has proved successful. As soon as the fault is noticed I make a general reference to it on staff parade. If it recurs I get a senior employee—chief of staff or head usherette—to mention to her casually that "the gov'nor won't be happy if he catches you doing that."

The trouble usually stops at this stage, but if it goes on I have a very formal interview; I remind the girl of the instruction which she is breaking; tell her that I've noticed her fault on several occasions and ask her to spare me the embarrassment of telling her about it again.

If it happens again (and it rarely does) I warn her that it must stop, and that no more warnings will be given; and no more are. Repetition of the same offence means the sack.



by **HENRY KERR**

Manager of the
Odeon, Balham, S.W.,
and National Treasurer
of the Society of
Cinema Managers.

After all, I have proved my fairness, understanding and patience: she has proved herself incorrigible. *Be fair, to the point of leniency, and insist on fairness in return.*

Third: Personal example is a most powerful force in creating your theatre's atmosphere. Scrupulous politeness by the manager is quickly emulated by the staff, discourtesy of any sort is copied even more quickly.

Never talk down to your staff, which means, in effect, don't pretend to be some sort of superior being; your training and experience may have given you greater knowledge than they possess, but the only kind of superiority worth having is the ability to claim that you never ask your staff to do anything that you couldn't do yourself—and do it better.

I believe that no manager should hold his appointment unless he can make, and substantiate, this claim—except, possibly, technical work on complicated apparatus. When you find an usherette swinging her torch wildly, don't tell her not to and leave it at that—make her sit among the audience and show her how it should be done; always show them "how it should be done," whatever it is—*one demonstration is worth a dozen lectures*, and you'll be respected for knowing their job as well as your own.

Don't Try Bluff

Your staff quickly recognises your ability to teach them, and they'll recognise a bluff even more quickly. So don't bluff them, and jump firmly, vigorously but politely, even humorously, upon any attempt to bluff you. Projectionists love bluffing the manager—"Bad print" is so often a cover-up for "dirty sound-gate." Show them you know better and you'll gain a friend—or don't you know better? (I mean the chap next door, of course.) Then it's worth making the effort to find out—go to it! You're the boss—*lead your staff, knowing where you're going rather than drive them, hoping they'll find out.*

Never hesitate to give praise where it is deserved; the work can be hard and nerves become frayed at the end of a busy week; compliment your girls—and don't forget the cashiers—even if you seize the opportunity to point out one or two features of staff-work which could be improved—a *pat on the back can do more good than a dozen kicks lower down.*

Flattery, in small doses, helps a lot, but

How to Get the Best Out of Your Staff

LEAD THEM, KNOWING WHERE YOU'RE GOING RATHER THAN DRIVE THEM, HOPING THEY'LL FIND OUT

beware becoming fulsome and insincere. Someone who knew once said: "Ask your staff to carry out a pleasant duty: order them to carry out an unpleasant one."

Never forget the "human touch"—ask the new girl how her feet are—the doorman how his son is getting on in the Army; you should be interested enough to want to know, but ask anyway.

One habit I have found valuable. At odd intervals during every day I tour the entire theatre; as I pass each member of the staff (not forgetting the operators) I ask, "Is everything all right? Anything to report?" Everyone has a chance to raise any matter: it's their own fault if they don't, and the number of minor troubles (which might have reached dangerous dimensions) that have been uncovered and cleared up, as a result of this system, is surprising.

Always Be Available

Every member of my staff is told on engagement, and constantly reminded, that he (or she) should come to me without hesitation to voice any grievance (or suggestion) which may arise in their minds. I assure them that I am never too busy to see them privately, and that I would rather they ask a dozen questions than make one mistake because "they thought I was too busy to ask." And it does work.

When instructing your staff, concentrate on showing them why the instructions are given (half of them sound daft if you don't). How to carry them out will follow logically. Take the staff on a tour of the whole theatre so that they realise how their duties interlock. If an usherette is slow in passing her seating-check to the front-of-house, put her in the pay-box to watch how your queues react; ask your cashiers to sit in the front stalls for 15 minutes so that they appreciate the difficulties that do exist. Put your ushers through the whole routine as spectators; make it interesting; tell them why it's done like that, and throw open an informal discussion. It's amazing what misunderstandings are cleared up by this interchange; the staff appreciate it and we all profit from it.

Projectionists are a class apart: experts under a chief expert whose help as an adviser is invaluable; don't hesitate either to seek his advice or assure him that you value it, and if you have a grouse about one of his subordinates, give the chief a chance to handle it in his own way—he realises his responsibilities; help him to carry them out by co-operating with him at all times.

Anyway, you knew all this, didn't you? Of course you did—how else could I have picked up these tips—as well as the many of which there's no space to write? But I'm sure that the chap next door has found at least one new and useful idea in the list to help him and, I hope, you to enjoy—a Happy New Year.

PROJECTION PERFECTION

It's the Searcher for Knowledge Who Will Succeed

THE OLD SYSTEM BY WHICH THE CHOCOLATE BOY BECAME THE CHIEF IS FINISHED



by **PERCY PILGRIM** who started in the business as an assistant electrician in the music halls, and owes much of his success to following the advice he gives to juniors in the following article. His job at night was to project the serial which preceded the stage show; his days he spent at the Polytechnic. Promotion was slow but steady, and about 1926 or 1927 he was in the West End at the old St. James's Picture Theatre, in Palace Street. A year later he was selected to control the box at the Regal, Marble Arch. Pilgrim was the first projectionist to present continuous commercial shows of a full-length talkie—the fabulous "Singing Fool," which successfully launched the new vogue in this country. He was also a pioneer in Technicolor projection, and while at Marble Arch introduced his own invention of the variable focus projection lens.

By this time Pilgrim had built up a big reputation which led to his being put in charge of the Trocadero, Elephant and Castle. Here he gathered together a team—Charles Passmore, Jim Pitman and Ernie Hurry, which was regarded by the Hyams as second to none. He backed this opinion by putting them in technical charge of the State, Kilburn. When the Hyams sold out the gang split up and Pilgrim joined the Bernsteins as projection engineer of the Granada circuit.

WHEN I was asked to write on "How a projection room should be run," giving practical hints and criticism, I gave much consideration to the subject before setting pen to paper.

There are only two ways to run a projection room and they are, efficiently and inefficiently.

Unfortunately the standard of projection in many of the kinemas to-day is far below that which was obtained in 1939. The decline started during the war when so many of the projectionists were called up, and became steadily worse because most exhibitors were compelled to engage inexperienced people, and, in many cases, make do with the equipment they had well after it was due for replacement. The projectionists who went into the Forces or Factories were, in the main, the seconds and thirds who constituted the strength of the boxes, men who, under the guidance of their chiefs, meant so much to the maintenance of the keen standard of projection which in those days was fairly general.

A Drift Away

For many reasons those men never came back to the Trade, and in many cases those who did returned with a different slant on things. They returned not with the competitive spirit and the desire to show us how to put a picture on the screen, but with a hope that with very little effort they could be re-established in positions upon which, no doubt, their hearts had been set when discussing the "brave new world" which all of us anticipated would arrive when the war finished.

Disillusionment has bred disappointment and dissatisfaction, so much so that there has been a drift away from the box and, in many cases, the same crews are carrying on that got by during the war. Many of these have no recollection of the standard of pre-war projection and have had very little time, opportunity or inclination to do anything about it. My advice, therefore, on "How a projection room should be run" is efficiently, knowledge of the equipment and the ability to apply it.

For the operator who sincerely desires to improve his technical knowledge, considerable facilities are available now, in fact more so than at any time in the history of the Trade.

That admirable organisation, The British Kinematograph Society, with its fine work and membership which embraces every form of cinematograph technicality and technician, is ever ready to assist the searcher for knowledge; and to all those who are eligible, my advice is to apply for membership. To the ineligible, I say "Put your questions and I am sure you will receive the proper answer."

Ready to Help

A request for information to the sound and projector equipment manufacturers will always elicit a reply, and if any truly interested person contacts any of the business people who have for so many years had close contact with the Trade, the response will no doubt be forthcoming with that desire to help, which has always been characteristic of the circle of firms which is really quite small.

The quest for knowledge is not, or should not be, the prerogative of the other fellow, and the information gained should never be withheld. For so long has it been the practice to withhold a titbit of knowledge that it has frequently been the case that a failure has resulted from the fact that we have heard it expressed that "nobody told me."

The principle of imparting knowledge to the other members of the box staff is most desirable, but, unfortunately, there is quite a number of so-called chiefs and seconds to-day who, because of lack of knowledge themselves, are obviously incapable of "spreading the gospel."

I remember with the advent of "sound" in 1928 quite a few of the older projectionists who had been content to remain "handle turners" found themselves unable to absorb the new technique with the result that they "faded out." Whilst I do not think that we shall see such a revolutionary development as "talkies" produced, I do believe that when the technical development within the Trade

becomes free of the restraint under which it labours at present, we shall see improvements on present equipments and methods which may well place many of to-day's projectionists in the same position as the "handle turners" of 1928.

Projectionists must be keen! The old system by which the chocolate-boy became the chief is finished, and many schemes for recruiting the right type of individual to our boxes, admirable though they were in conception, have failed or were never developed. The labour situation, Trade economics and the restrictions which will be imposed by the Education Act and eventually the new Home Office regulations compel urgent consideration to the question of the induction of our future projectionists. I have no doubt that the juniors will be more discriminative on the question of prospects and stability than the chocolate-boys were.

Where are the Servicemen?

In passing, it is regrettable to note that although the Forces and Services' Associations produced large numbers of operators, and in some instances went to the trouble of schooling the men, there is no marked evidence of any large number of them entering the Trade, possibly because they had a very wrong idea of the job as we know it, and sought other fields for their energies.

There is still a number of outstanding projectionists, men who have been so for a number of years; men who established themselves when competition in projection was indeed keen, who long since displayed that spirit which is so essential to the first-class show, by which I mean any kinema where pride of accomplishment and presentation is reflected in the satisfied patron, for satisfied patrons mean bigger takings. It should, of course, be obvious to every person in the Trade that with the decline in business which was expected to follow the years of boom, no effort should be spared in maintaining and improving our form of entertainment, and in no other section of the Trade is that so vitally necessary as in projection, for the simple reason that on the screen is presented the combined efforts of the entire Trade, and the picture on the screen is what all, or nearly all, of the patrons pay to see.

To achieve the desired results, all chiefs should see that each of his staff as well as himself is resolved to improve the standard of projection in his theatre even if he, or they, have been satisfied with past results. No simple item of the equipment should escape scrutiny by the Chief or one of the others.

A Hint to the Chief

A good process is for the Chief to take a turn at "running" with the others and he will rapidly become aware of the defects in his equipment. I say this, because there is a tendency among so-called Chiefs on having reached that exalted position, to leave the work for others to do. This attitude tends towards resentment towards the Chiefs by the others and ultimately a loss of respect, with its consequent effect upon the show. I do not propose to set out a scheme detailing the work in a projection room, because I contend that if a Chief is unable to organise the work as it should be, then he is not suitable for his job and should immediately set out to embrace any idea that will help to make him competent.

For the Junior, I particularly recommend a course at a night or technical school, in any subject or series of subjects which are allied to the work—mathematics, electricity, physics, with special consideration to photography and optics.

In conclusion, I urge every projectionist, experienced or inexperienced, old or young, to resolve to make the forthcoming year an outstanding one by embarking on a quest for knowledge and technical improvement with a view to perfection in projection.

Best WISHES

for

from the Directors and Staff of

THE **GB-KALEE** ORGANISATION

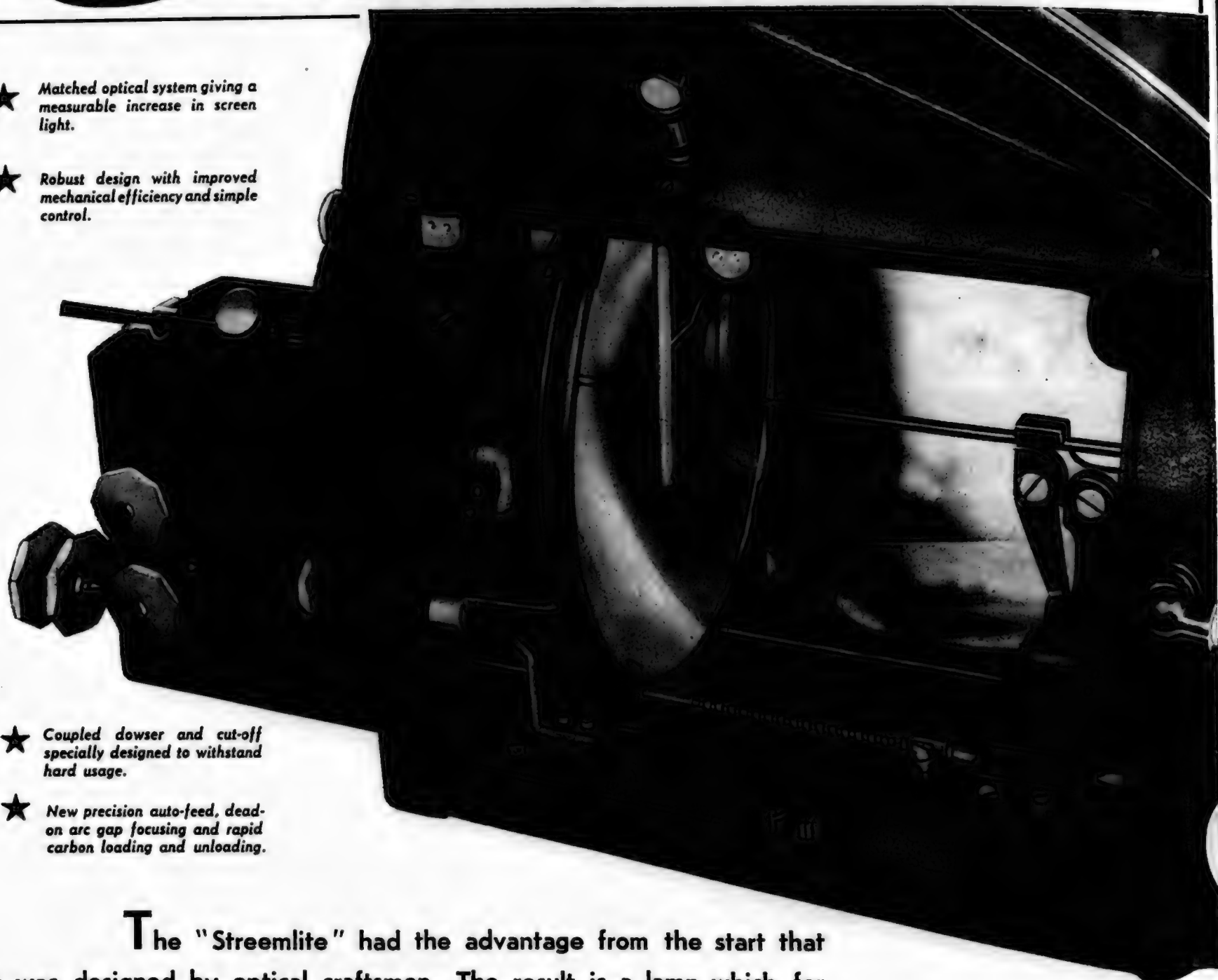
NATIONAL HOUSE, 60/66, WARDOUR STREET, LONDON, W.1, AND BRANCHES

Pitchfords



Streemlite ARC LAMP

- ★ Matched optical system giving a measurable increase in screen light.
- ★ Robust design with improved mechanical efficiency and simple control.



- ★ Coupled dowser and cut-off specially designed to withstand hard usage.
- ★ New precision auto-feed, dead-on arc gap focusing and rapid carbon loading and unloading.

The "Streemlite" had the advantage from the start that it was designed by optical craftsmen. The result is a lamp which, for the first time, bridges the gap between theoretical f values on the drawing board and foot-candles on your screen.

Co-distributors of all Ross Cinematograph equipment:—
PATHE EQUIPMENT LIMITED

Further details may
 be obtained from either
 of the Ross Distributors

O
 "I
 adver
 be bu
 lous
 ficant
 On t
 almos
 get b
 critic
 the o
 who,
 ably r
 Wha
 fort i
 and o
 I was
 very
 in a
 He w
 and t
 people
 observ
 Com
 cared
 said
 stock
 conte
 tank
 fifth
 Nex
 atmo
 not l
 Ther
 even
 in th
 bring
 check
 to l
 loose
 scen
 judic
 noya
 wate
 film.
 an
 offer
 exan
 win
 not,
 ther
 see
 thes
 to r
 As
 his
 I m

ONCE again the Voice of Experience is heard in this article by

THE MANAGER

THE POPULAR KINEMA

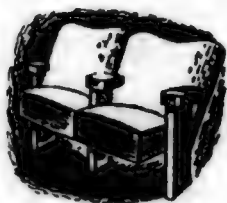
These Are the Things That Really Matter

COMFORT IS ESSENTIAL, BUT IN THE WRITER'S VIEW LUXURY AND OSTENTATION ARE CERTAINLY NOT IMPORTANT

"I CAN'T stand that kinema: I never go there if I can avoid it." A statement like this, frequently heard about specific kinemas, may have definitely adverse effect on business, even though it may be based upon some unreasonable or querulous complaint arising from some insignificant incident.

On the other hand many houses possess an almost uncanny goodwill that enables them to get by with things that would be severely criticised in competitive houses. Happy are the owners and managers of these kinemas who, to be quite fair, are themselves probably responsible for the valuable goodwill.

What features popularise kinemas? Comfort is essential but my view is that luxury and ostentation are certainly not important. I was discussing with a Trade executive the very poor business at a certain giant super in a thickly populated working-class district. He was of opinion that the imposing foyers, and the massive grand staircase overawed the people in that area. That very shrewd observation takes a lot of refuting.



Seating

Comfort—that most important of all extraneous factors, is a combination of everything that makes for physical well-being, and tranquillity of mind,

Comfortable, spacious, well-spaced, and well-cared for seats come high on the list. I said "well-cared for," because every torn stocking or clicked coat means that a hitherto contented customer becomes critical and cantankerous; so tacks and springs constitute the fifth columnists in our seating blocks.

Next in order of importance, I would place atmosphere. A theatre should be warm but not humid in winter, and cool in summer. There must be no draughts on cold days, even although these are sometimes acceptable in the summertime. When your customers bring in their car rugs, then it's time to check up your air-conditioning controls and to look around for ill-fitting doors, and loose tiles. The careful use of antiseptic scent sprays can help, but they're not always judiciously used. I can understand the annoyance of patrons who get an eyeful of cold water spray just at the climax of the feature film.



Cleanliness

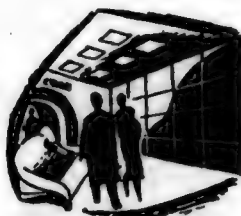
Never underestimate the importance of your toilets and lavatories. An old boss of mine—not in this business—did two things before he ever booked into

an hotel, and looking at the bedroom offered wasn't one of them. He critically examined the front of the hotel to see if the windows and the entrance hall were clean. If not, he didn't even trouble to inquire whether there were any vacancies. He then asked to see the bathrooms and toilets; his view of these offices made up his mind whether or not to register. I have never forgotten that lesson. As a matter of fact, I'm rather proud that his approval of the cleanliness of a kinema I managed in those days caused him to buy

the place, and ultimately give me the best-paid job I have ever had (I'm sorry to say I haven't got it now). I then had the backing of a man who could command money, a very important thing to an ambitious young manager.

I think that penny-in-the-slot toilets irritate patrons out of all proportion to the small revenue they produce, as do all other methods extracting odd coppers from the reluctant pockets of customers. The exhibitor who offers his patrons as many free services as possible is very wise, because he has the courage to stand or fall by his paybox, and that is where the only real money is taken.

Staff courtesy is less controllable to-day than ever before, but it is still of great importance in maintaining the goodwill of the customers. It may be diminished through no fault of the manager, if the supply of labour is short, as it usually is, but it's awfully hard to get patrons to realise our difficulties. It is some small consolation to know that the public is getting more and more accustomed to incivility in shops, restaurants and public services.



Lighting

The question of lighting has more or less been taken out of our hands because of the necessity for fuel economy, but irresponsible lighting round the

proscenium arch, and adjoining the line of vision is an irritant that can't be identified by the customer. A bad light from the box or a flickering picture has the same effect, except that in this instance the customer knows what the trouble is, and doesn't hesitate to say so. Again, because of the fuel controller, there is no necessity to consider the merits or otherwise of flooding sub-titles, and "presentation" with all its varied implications.

Sales of chocolates, cigarettes, and ices in the auditorium during the performance I consider also of doubtful value. The small additional profit resulting from this annoying custom can soon be offset by loss of goodwill. That needn't stop sales in foyers and vestibules; as a matter of fact it would help them. Another, and even more serious irritant is collecting for worthy objectives from seat to seat in the auditoriums.

If collections must be taken then pay attention to my advice and stick to collectors at the doors and exits. I have an idea that proprietors do not realize the criticism provoked when the show is held up so that boxes can be passed round. The patrons do not so much resent the idea of a collection as they object to the intrusion on the screen time for which they consider they have paid. A national Sunday newspaper recently carried a considered and sensible complaint from a patron about this very subject.

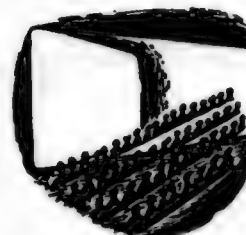


Publicity

Truthful advertising and factual statements contribute to the general goodwill of a kinema. Grossly exaggerated claims for an indifferent film do more harm than good. Renters are not alto-

gether without blame here. Claims and statements made in exploitation sheets are often irrelevant, and sometimes take liberties with the truth, particularly with the use of superlatives. The manager often doesn't see a picture until he exhibits it himself, and, consequently, can only base his publicity on the renters' statements.

Availability of transport has an important bearing on the popularity of a kinema. Those in the happiest position are on a bus terminus or near the railway station. Not so good is the kinema situated on an intermediate bus stop where, at peak hours, it is difficult to get on. There is little a proprietor can do about this except to take it into consideration when he buys or builds halls.



The Film

I have deferred commenting on programmes till the last possible moment, possibly because I am hedging when I deal with this vitally important subject—the one

ingredient of "popularity" as we know it, potent enough to make or break the business all by itself—I am convinced that no matter how much service we offer, no matter how many drawbacks there are in a kinema, a good picture will do big business, and a bad picture moderate business.

All we can hope to do by attending to all the other services is to make an impression on the balance of the takings—may be ten per cent. at the outside; we might add another five per cent. for a good manager.

Business done by a good feature may suffer if it is supported with a bad second feature. Patrons have an unhappy knack of referring to the bad picture when they get home. We must also remember that there are "horses for courses." Many kinemas have built up an enormous reputation by specializing in Westerns, gangsters, and "strong arm" films. In other situations continental and documentary films have spelt good business to a number of smaller kinemas, but the majority of our patrons take it as it comes "out of the pot." They are guided to a degree by the national press critics, the provincial kinema columns, and the gossip of neighbours.

Brand new newsreels are well worth the

Continued on page 225

B.T.H.



A COMPLETELY RE-DESIGNED SOUND AND PROJECTION UNIT

AVAILABLE NOW

F. A. CAM
A.M.I.R.E., M.B.K.S.

Has been appointed by SOUND EQUIPMENT LTD. to handle the sales of S/U/P/A and all B.T.H. 35mm. and 16mm. equipment in South Wales and the West of England.

46/48, CHARLES STREET, CARDIFF

Phone: CARDIFF 3255/6

Grams: SOUNDEQUIP, CARDIFF

SOUND-LIMITED

CINEMA AND THEATRE
ENGINEERS AND FURNISHERS

PREDICT THAT—
THE ENTERPRISING
SHOWMAN

WILL SURVIVE

WILL TAKE IMMEDIATE STEPS TO
MODERNISE AND PUT HIS
THEATRE IN FIGHTING TRIM

WILL CONSULT
SOUND LIMITED
FOR ALL HIS REQUIREMENTS

46/48, CHARLES STREET, CARDIFF

Phone: CARDIFF 3255/6

Grams: SOUNDEQUIP, CARDIFF

THREE reasons...

.. why Presburys should handle your Screen Advertising Rights

1. They are the oldest leading Independent Contractors.
2. No firm maintains a higher standard of production and service in the interests of both Exhibitors and Advertisers.
3. Maximum Rentals paid for Minimum Showing Time.

PRESBURYS

S. PRESBURY & CO. LTD. (Incorporating The Theatres Advertising Co.), GLOUCESTER HOUSE, 19, CHARING CROSS ROAD, W.C.2
Telephone: WHITEHALL 3601-2-3

SHOWMANSHIP TODAY

It's the Life-Blood of the Film Industry

THIS IS THE KINE. COMPANY OF SHOWMEN'S 1946-47
CHAMPION'S ANSWER TO "WAS IT WORTH WHILE?"

by G. RAY

Formerly of the Regent,
Bradford, now General
Manager of Derby Cinemas
for the Emery Group



that a visitor to a public-house is necessarily going to be a patron. (I carried out a survey of the different facets of my advertising and the results were very surprising.)

But, apart from this general advertising to bring in the bread and butter, regular patrons, what about those who supply the jam? There are an extraordinary number of people who do not "shop" for films. They go where their fancy takes them and therein lies the value of "ballyhoo." It is the little something extra that reminds a person that there is a film he wants to see.

Don't Deceive

It is said that if a person is told something often enough he begins to believe that it is true, however doubtful he may have been in the first place.

In one particular instance I had a number of window displays in the town, and I heard two girls discussing them. One of the girls said: "You know, this film is advertised in nearly every shop window in town" (something of an overstatement, I assure you), and

the other replied: "It must be good, let's go and see it."

This seems to me to bear out the theory. However, I do not believe in attempting to deceive the public. It does not work, for "once bitten they are shy for evermore."

Showmanship, I have said, is only a "different" form of advertising, and so having posed one question in the heading of this article, let me answer it by asking and answering another.

Does advertising pay? The great national advertisers are aware that the public knows of their products, but they do not cease to advertise. They merely make their advertisements stand out in the crowd, to indicate that they have something a little different to sell.

This again is "reminder" advertising, and with the millions spent by the national advertisers don't tell me it doesn't pay!

There is one important difference between the purveyor of films and the vendors of nationally advertised goods. We are not selling an individual product of established quality. We are selling something which we have for an average of one week only, and in order to get as many people as possible to buy it we must shout about it and let the public know it is there. For this reason, then, advertising in any form is the life-blood of the Industry.

For my part, I say showmanship is an essential part of the business and I personally get a great kick out of trying to think up something a little different to bring 'em in.

Co-operation Essential

Showmanship is not a solo affair: you need a good deal of assistance and co-operation, and I would like to pay tribute to those who helped me with mine. My original mentor, who impressed upon me in the first instance the value of publicity and who has always given me the greatest encouragement; the display artist who, in every sense of the word, was an artist and obtained wonderful results from even my most vague ideas; the trades people, alive to the value of an attractive window and who were always ready to co-operate; the staff, who often gave up their own valuable time in order to get a display positioned or erected; and, finally, the local authorities, the local newspapers and civic dignitaries, who assisted either directly or indirectly in putting over a show.

A colleague, a man well known and respected in the business, with many years of managerial experience, professes not to have any time at all for showmanship, yet hanging in his office is a card which bears the following lines of doggerel:—

He who whispers down a well,
About the goods he has to sell,
Will not collect as many dollars
As he who climbs a tree and hollers!

He may be honest in his protestations, but all I can say is that those few lines sum up very aptly the value of showmanship, and if he carries out the advice it gives, whether he admits it or not, he is a showman!

SHOWMANSHIP is like the Marx Bros. Does that sound rather odd? Perhaps it does, but if I elucidate a little you will see what I mean.

It is said of the Marx Bros. that one either likes them to distraction, or conversely, one cannot bear the sight of them. The same can be said of showmanship. There are two very clear and distinct schools of thought on the whole subject of exploitation and publicity—one that says it is a necessary adjunct to the selling of the films and the other that says the public knows more about films than we do anyway, and it is wasting time and money in trying to sell them on something they do not want to see.

Before you decide on which school you belong to let us attempt a definition of showmanship. Surely, in whatever form it takes it is merely a slightly blatant form of advertising, so whether you have window displays, foyer displays, house front displays, stage presentations, personal appearances or street-stunts you are indulging in showmanship.

In other words it is a question of advertising your wares, and I feel pretty sure that however much one may decry showmanship we have all had a dabble in it at some time or another.

Three Main Objects

There is no need to say to which school I belong—and I more than like the Marx Bros. In showmanship I have these objects in view; the first is to advertise the particular film that I am showing; the second, to keep the name of the theatre in the public eye, and the third and main object, to carry out my job, part of which, as manager, is to increase the takings.

Does showmanship achieve these objects? Personally I think that it does—in fact, I think the results at my kinema almost prove that it does.

It must be admitted at the outset that it is an exceedingly difficult thing to prove, because there are no concrete facts upon which a conclusion can be based. It is not possible to say "We took so much with such and such a film by the use of suitable publicity. If we had not used showmanship we would only have taken so much." Only over a period of time can it be assessed at all, and over twelve months the figures at the kinema I managed showed a very substantial increase. I do not claim that showmanship did it all, but I am convinced that it helped materially.

In the Regent, Bradford, I could not have had a better type of kinema to test out my theories. It is situated between the centre of the town and the outskirts, and, therefore, cannot be described accurately as a suburban hall. There is no direct transport route from the town centre, and the road approaching the kinema is quite steep, so that it makes an arduous climb for the prospective patron. Literally, the patrons had to be dragged up that hill and they were not going to all the fag of walking to the Regent, unless they were made to want to see the film.

To Bring Them In

In town there are three palatial kinemas, run by each of the three major circuits. My films were at the earliest second-run and frequently third, fourth and fifth run, so the only way to get the patrons in was to go out and get them.

Shop-window displays, stunts in town to attract the passer-by's eye and anything a little out of the ordinary to remind the potential patron of what we were showing were, therefore, essential.

Normal advertising is necessary. The newspapers are the first thing that people look at when they are "shopping" for films. Posters, too, are a big help, as people get into the habit of looking at a particular hoarding to see "what is on at the local." Window cards I'm not too sure about, particularly in public-houses, as I do not feel

HOW YOU CAN QUALIFY

THE Kine Showmanship Competition is open to all managers, who, through the medium of the Showmanship pages—the only feature of its type in British film Trade journalism—have qualified for entry into the Company of Showmen.

Each year the Company of Showmen, established to encourage the dignified application of exploitation effort, makes a Championship Award to the member who has achieved the most consistent record and highest possible standard of endeavour.

To gain entry into this select circle of showmen it is necessary for a manager to obtain six mentions in the Showmanship pages within a period of six months. Having done this the manager must then send in a claim for a certificate of membership, which is valid for one year from the date of issue.

As soon as he has qualified for entry into the Company a manager is then eligible for the monthly awards of £5 and for the Championship Award.

JAMES**(CINEMA FURNISHERS) LTD.****HEAD OFFICE: 761, HIGH RD., SEVEN KINGS, ESSEX****TELEPHONE: SEVEN KINGS 5933***Introducing***THE MODERN SEAT
STANDARD
DE LUXE****CAFETERIAS REFITTED:
TABLES, CHAIRS, ETC.**ALL-STEEL TUBE, LIGHTWEIGHT
SEATING. UNBREAKABLE;
RIGID; HYGIENIC.

ARMCHAIR COMFORT.

UNIVERSAL FITTING.

IDEAL FOR ALL TYPES OF
THEATRES; CINEMAS.WEIGHT SAVING IN BUILDING,
RECONSTRUCTION, AND
SHIPPING.

WEIGHT OF STANDARD, 5½ LBS.

*We can supply you within 7 days. Send us your enquiries now!**Thanking Exhibitors
with the***CLASSIC
DISPLAY SERVICE***for their valued co-operation
during the past year
and**assuring them of yet another
year of***PERFECT
SERVICE****CLASSIC DISPLAYS LTD****3 & 5, HIGH ST., ISLINGTON, N.1****SUPERARC****CINEMA ARC
RECTIFIER****IMPROVED AIRFLOW MODEL
WITH REMOTE CONTROL.**Highly efficient metal
rectifier. NO valves. Gives
years of trouble-free serviceSend for booklet C3.62
describing six models.REMOTE CONTROL — Enables
operator to adjust arc to utmost
efficiency, giving high degree of
stability and screen brilliance.**RUNBAKEN MANCHESTER I**

SOCIETY OF MANAGERS

Its Achievements and Its Future Activities

APATHY AS THE REASON FOR THE ABSTENTION OF THREE-QUARTERS OF POTENTIAL MEMBERSHIP

By **SAM BUTCHART**, *National secretary of the Society of Cinema Managers of Great Britain and Ireland, which, within little more than 12 months, has achieved a paid-up membership of 1,500 with an average intake of 30 new members, and already possesses a notable record of achievement in the interest of its members.*



TO build up within one year an organisation which, though non-existent in its present form 12 months ago, already boasts a paid-up membership of 1,500, is no mean achievement. Good though this record of the Society of Cinema Managers may be, the National Executive considers it is not nearly good enough and is capable of very considerable improvement.

Main reason for this attitude is that the S.C.M. membership includes the names of a very high proportion of managers to whom the new rates of salaries and Code of Working conditions mean little or nothing.

In fact, it can be stated with a fair degree of accuracy that many of the names of those managers who stand to gain most by the introduction of the national agreement do not appear in the Society's register.

What, then, are the reasons for the abstention of three-quarters of potential S.C.M. membership?

Shaken by the Crisis

In the majority of cases it is not, unexpectedly, sheer apathy. They are quick to express appreciation of the efforts of the Society and are perfectly content to take advantage of the results it has achieved. They will tell you they have good employers and possess security of tenure. These managers just don't bother to fill in an application until a crisis overtakes them and they are faced with the possibility of loss of livelihood. There can be no question that the recent crisis brought about by the imposition of the *ad valorem* duty and its possible effect upon the Industry as a whole did much to make these managers aware of the dangers of such complacency, and was responsible for a striking increase in membership.

Not all cases of non-membership can be attributed to that reason. Not an inconsiderable number of managers have not joined because, rightly or wrongly, they have a legitimate fear of victimisation.

These managers argue that the Society is not taking sufficiently vigorous steps to ensure compliance by employers with the provisions of the agreement and providing adequate safeguards against dismissal. Of course, such statements have no foundation in fact, for although it is admitted that there are still a large number of cases outstanding where employers are not complying, it must not be overlooked that the Society has already, through the normal channels of correspondence, interview and conciliation, disposed successfully of something like 200 cases and only in a small percentage of such cases have the negotiations resulted in dismissal of a member. Moreover, in these cases, every possible effort has been made to find the member suitable alternative employment.

Unity is Strength

The remedy is a simple and effective one. An organisation of this description is dependent for its power in the Industry, in the first instance, upon its numerical strength and percentage representation, and, in the second, upon the ability and experience of its executives to present the views of its members. The ability and experience of such personalities as Leslie Holderness, Bill Fuller, Harry Kerr, Alf Sadler, and Sidney Wilmot, to mention only a few, can hardly be questioned, but even their initiative and enterprise are to some extent hampered by the failure on the part of many thousands of managers to fulfil the first essential—namely, ensure 100 per cent. membership.

The task of effecting complete compliance with the provisions of the agreement and of consistently bettering conditions could be accomplished almost overnight if all managers in the country would fully appreciate the significance of organisation within the profession.

So much for the negative, but what of the positive? What has the society done during its comparatively short period of existence and what can members expect of it in the future? Here are only a few of the many subjects discussed and the action taken by the Executive during the past six months:—

Fusion With C.M.A.

1. The C.M.A. was approached with a view to determining whether or not there was any common ground upon which could be based joint discussions with a view to possible and mutually advantageous fusion. The S.C.M. Executive made this approach in all sincerity and in a complete spirit of frankness, but unfortunately were not met with the same degree of frankness.

2. Representations were made to the Inland Revenue for a uniform income tax-free evening dress and laundry allowance, and while the desired result was not achieved, it has been found that where managers have applied to the Society's head office for advice on completing individual applications, their allowances have been considerably increased without question.

3. Attention has been given to the provisions of the new Draft Cinematograph Regulations, the Executive has attended, in an advisory capacity, all meetings of the C.E.A. sub-committee dealing with legal and managerial matters and has been thanked in the highest terms in the Association's memorandum for their valuable assistance.

4. The situation developing from the imposition of the Import Duty has been closely watched and from time to time comprehensive reports have been issued.

5. Steps were taken to ensure the exemption of managers from the operation of the new Control of Engagement Order.

And what of the future?

It is hoped within a month or so to have prepared three schemes which will have far-reaching effect on the status and well-being of every manager.

The executive is now working on a scheme of employment for all managerial grades.

Another scheme for managers' superannuation will rid members of the financial worry which so frequently accompanies pending retirement.

Training Scheme

The training and examination scheme which is also being worked upon will ensure the utmost efficiency of managers in the exercise of their duties.

These are worthy schemes and most surely deserving of support. Security is an essential to efficiency. Let all managers realising the value of real security weigh the facts and assure their own security in the years ahead by organising themselves into an efficient body, be it S.C.M. or another organisation. By this action they will not only ensure for themselves, but for all managers, for this year and for many years to come, a Merry Christmas and a Happy New Year.

THE POPULAR KINEMA—continued

extra rental entailed. "Hot" news is so much more valuable than "cold" news. Cartoons neither draw nor repel, although an occasional "March of Time" or "This Modern Age" may frequently give a modest impetus to the box-office.

I have definite news about the controversial subject of advertising films. I think that most of the well-produced national advertising films are not only accepted by patrons, but on occasions arouse mild interest as programme items. I cannot say the same about slides and local budgets unless quality and a measure of imagination are combined in their production. The respective screening of these subjects aggravates audiences more than anything I know except charity collections in the auditorium. I will confess that this doesn't mean that all patrons come

less frequently because of them. I remember asking an almost daily patron why he came so often. He said, with a leer, "I'm following the serial 'Going to the Races.'" This was the first title on my local budget film advertising the local bookmaker!

So there it is, you lucky people with "popular" kinemas don't have to worry very much, but the rest of us will just have to keep casting around, altering here, adding there, until one day we'll get the thrill of a lifetime when we overhear on a bus: "Oh, we always go to the — kinema, there's something about that place that my husband and I like very much." That will be the day of days, providing you will assure yourself that it isn't a local official ingratiating himself with you in the hope of getting a pass.



HARRY MOORE, MANAGING DIRECTOR

**SEASON'S
GREETINGS
TO ALL OUR FRIENDS
IN THE INDUSTRY**



HARRY JAMIESON, GENERAL MANAGER

PROGRESSIVE PUBLICITY

134-146, CURTAIN ROAD, OLD STREET, LONDON, E.C.2

'Phone: BISHopgate 7240 and 7585

'Grams: Propub Finsquare London

West End Showrooms:

PANTON HOUSE, 25, HAYMARKET, S.W.1

'Phone: WHITEHALL 4985

**POSTERS HANDWRITTEN AND SILK SCREEN : CUT-OUTS
DISPLAYS : BANNERS : PERSONAL APPEARANCE PUBLICITY
PHOTOGRAPHIC ENLARGEMENTS**



PETER STACEY, OFFICE MANAGER

**ASK FOR US
PERSONALLY
WE ARE AT
YOUR
SERVICE**



MISS COLLINS, SECRETARY

SHOWMANSHIP

Greetings, and a Successful New Year for Showmen, Everywhere

THE old year is drawing to a close. The year ahead will, undoubtedly, be a momentous one, in which it is fervently hoped that solutions will be found to the economic problems which have beset the nation in the post-war years, and have affected the stability of our Industry, more, perhaps, than any other.

My wish, then, in extending seasonal greetings to all showmen, wherever they may be, is a sincere one for a speedy return to more prosperous times and for every success in the sphere of imaginative and progressive exploitation.

At the same time, I would like to offer my thanks for the many expressions of goodwill that have already reached me.

Since my tenure of office as The Showman commenced I have become acquainted with the work and names of hundreds of managers in all parts of the country. Some I have had the pleasure of meeting personally. The majority, however, are more familiar to me by their signatures on the reports of their campaigns. Nevertheless, I feel that this is no weak link in the chain of fellowship among managers which this feature has endeavoured to foster since its inception.

Quite rightly, the showmanship pages have always been regarded as the managers' own forum for the exchange of constructive thought and ideas, and it is, in fact, the material supplied by managers which, more often than not, provides the basis for my introductory notes.

Individual managers may not always agree with the opinions expressed or the ideas put forward. If you don't, let's hear from you. Remember, this is your platform, and I, for one, will welcome any views, suggestions or what have you, that will be of benefit to the well-being of the Industry. Good luck and, once again, a happy and prosperous New Year to all.

A. M. BURTON, of the St. George's Hall, Bradford, has sent me details of a novel publicity aid which, he thinks, may also be of use to brother managers.

It is a set of Zell-um adhesive letters and figures, the product of a Blackpool firm, and made, apparently, from a plastic material.

The letters have a shiny surface, back and front, and without the use of paste or gum will adhere to glass or any shiny surface, such as polished wood, metal, oil-painted or tiled walls.

Burton has acquired a set of 1-in. letters and figures and has used them for several purposes, the most effective being for

category boards and for programme announcements affixed to mirrors.

The manufacturers claim that they will adhere to the inside or outside of windows; damp, heat or cold will not affect the adhesive qualities, and they can be used again and again. The sets can be obtained in various sizes and in the following colours: Red, white, green, blue, black, and yellow.

Thanks for the tip, Mr. Burton. If any managers are interested, drop me a line and I will forward further details.

Value of Local Public Work

THE manager, who, in his spare time, devotes his energies to local public affairs, must, in my opinion, be given full marks, for in doing so he not only establishes valuable contacts which can be extremely useful in his capacity as manager, but inevitably associates his theatre with the good work he may be undertaking.

Within a fortnight of his appointment to the Odeon, Rhyl, Charles Smith was asked to assist in the publicising of the local Silver Lining Savings Week and was appointed chairman of the publicity committee.

The Odeon foyer became a selling centre and the official target indicator was erected on the theatre front. Smith suggested a torchlight procession and bonfire for members of the O.N.C.C., Sea Cadets and other youth organisations, and this was included in the week's festivities.

The Chairman and Deputy Chairman of the Council gave brief speeches from the Odeon stage on successive nights, and on one evening the Band of the 22nd (Cheshire) Regt., marched from the Odeon to the Town Hall. Other officials visited the theatre to make speeches, and on the Saturday night Smith was invited to the Silver Lining Ball held at the Town Hall and was introduced to the dancers by the chairman of the council.

Smith also linked his programme for the week, "Hatter's Castle" and "Blaze of Noon," with a

WELCOME TO OUR COMPANY

The following managers have been enrolled into the Company of Showmen for the ensuing year:—

H. J. Court, Regent, Portsmouth.

R. G. Francis, Regal, Chester.

Lewis H. Tallantire, Grand, Maltby, nr. Rotherham.

Ewan S. Shaw, Palace, Gorleston-on-Sea.

Silver Lining Appeal in specially designed d.c. posters.

Local Industry Provides a Cue

THE recent opening of a spinning mill and the development of cloth manufacture in Stockton gave C. H. Dracott, of the Odeon, his cue for a campaign on "The Master of Bankdam."

The mill proprietors co-operated and provided material and equipment for a display in the foyer. On the strength of this display the Stockport Corporation Transport manager agreed to the posting of slips advertising the film and the display in the corporation's bus fleet, free of cost.

A visit to the theatre by David Tomlinson, arranged by H.O., was also handled well by Dracott. There happened to be a film unit on location in Stockton and the director agreed to take shots of Tomlinson's arrival and crowd scenes outside the theatre. Dracott recorded a commentary for the film which was screened the following week.

Tomlinson's visit was announced by banners, a canopy display and quad crowns all of which were written, made and erected by A. Howarth, house manager.

"Invisible Man" Hunt

A COMPETITION on the lines of a "Lobby Lud" hunt was used by J. Alexander, Prince of Wales, Harrow Road, W.9, as a means of stimulating local interest in the showing of "The Invisible Man Returns."

He had the co-operation of the local paper which published a story that a man would parade the streets during the week and anyone challenging him correctly and at the same time producing a copy of the paper would receive a guinea.

M. J. Zagury, the assistant manager of the Ritz, Edgware, took on the rôle of "The Invisible Man" for the occasion.

Treat for the Kiddies

EWAN S. SHAW, Palace, Gorleston, has organised a Poor Children's Christmas Treat and has obtained the wholehearted support of local traders.

He has raised a sum in excess of the £100 target he set for the party and now the 940-odd kiddies, who will be entertained to a free film show at the Palace will each receive a small gift.

"Courtneys" Dance

A SPECIAL "Courtneys of Curzon Street" Ball organised in the local dance hall gave the film a good send off at the Ritz, Sunderland. This was the major effort in W. J. Joy's advance publicity campaign. Throwaways were distributed at the dance and autographed photographs of Anna Neagle and Michael Wilding, Savings Certificates and complimentary tickets to see the film were awarded as spot prizes.

Joy's campaign also included tie-ups with a book-shop, music shop and a fashion house, which distributed 2,000 pictorial throwaways.

Amateur Critics Contest

THE differences in the lay Press critics' opinions of the entertainment value of "Uncle Silas" provided an angle which Bert Bradford, Gaumont, Derby, exploited in a "Be Your Own Critic" competition.

This was organised in conjunction with a local paper. Another angle was the running of an Old Time Dance contest with the co-operation of the management of the Plaza Ballroom, where a linen banner was displayed to advertise the film, and microphone announcements plugged the tie-up.

Another little stunt was suggested by the initials of the film, U.S., which are also the initials of a term familiar to ex-Service personnel. Twenty old and rusty keys were attached to labels worded: "This key is U.S. 'Uncle Silas' is the best film in (Continued on page 230.)

AN APT TIE-UP

Here is an apt tie-up with vacuum cleaners for **GONE WITH THE WIND** (M-G-M). It was arranged by M-G-M's exploitation department at the Regent Street premises of VACTRIC, during the film's second season in the West End of London



town. Present this label at the box-office at the Gaumont and claim a free seat." These were dropped in the roads in various suburban districts.

The term was also used in a different manner on throwaways distributed at Army recruiting depots.

Ballet Steps

HUBERT A. ROBERTSON carried out a neat and inexpensive advance boost for "Little Ballerina" at the Greenwich Odeon recently. Although originally made for and shown to the O.N.C.C., this unusual picture was also booked for inclusion in the adult programmes on the circuit, and Mr. Robertson used the screening at his juvenile matinee to provide publicity for the later showing.

First, he invited the new mayor of the borough, the clergy, teachers, music and dancing instructors, child-welfare workers and others likely to be interested, to view the film, and, after discussion among themselves and their various groups, to record their opinions of it.

Then, with the assistance of a Kent ballet teacher, he staged a prologue, which greatly pleased both the youngsters and the adult guests, and even brought requests for return visits.

The Scottish Influence

INVITATIONS to see the first showing of "The Brothers" were extended by R. Raistrick, Empire, Glossop, to members of the local branch of the Scotch Association, many of whom are prominent townspeople. This move, of course, obtained a good Press story.

The brother angle found an outlet in a tie-up with two brothers in the town who carry on the business of butchers. In each shop appeared a d.c. worded: "The . . . Brothers are still giving you the best service. The Brothers at the Empire, Glossop, gives you the best entertainment."

The Scottish influence was also to be seen in Raistrick's other shop tie-ups, which embraced Scottish woollen wear, herrings and whisky.

Raistrick also organised a Scottish dance contest in a local dance-hall tie-up, and arranged for a selection of Scottish tunes with link-up credits to be broadcast over the P.A. system at one of the works canteens in the town.

Choose Your Wine

ANOTHER unusual competition was that sponsored by H. Clayton-Nutt, Broadway, Eccles, for "The Courtneys of Curzon Street."

It was run in association with the local savings centre, a chemist and a wine and spirit store, and the idea was based on the fact that in the film Anna Neagle and Michael Wilding toast each other with wine. At the premises of the savings centre, the chemist and wine merchant there were displays giving prominence to six numbered bottles, each containing different wines. The public was invited to name the wines in each bottle.

A Human Story

OUR old friend, A. J. Brown, Empire, Cardiff, has a flair for organising competitions which have some special significance for the film he is exploiting. His latest effort was in association with "The

Love of Joanna Godden," and in this competitors were invited to send in their story of "How love has influenced my life." It was made clear that names and addresses would be kept secret and that stories could be based on love for another person, love for an animal or love for one's country.

Brown tells me that this contest did not attract as many entries as those previously organised, but it created a good deal of interest and local discussion.

He also featured the slogan contest in the National Wool tie-up, and local wool-shops co-operated with displays. Brown also made a link with the local Agricultural Committee's "Holidays on the Land" campaign. The committee assisted with material for a foyer display and also provided use of window space in its offices.

Military Parade

THE showing of "Fame is the Spur" at the Odeon, Hanley, coincided with the Army Recruiting Campaign conducted in the Potteries area, and W. O. Clarke, assistant manager, writes to say advantage was taken of this for tie-up displays in the foyer.

The Royal Engineers provided a model of a Bailey bridge and various equipment, including mine-detectors, and all this was displayed in the foyer for three days, after which the display was devoted to equipment supplied by the R.A., Observer Corps, and the Staffordshire Yeomanry Division.

A Case of Inflation

THE loan of a rubber inflated Michelin Man, the trade mark of the tyre-manufacturing firm, was obtained by J. Livingstone, Victoria, Hartshill, for an appropriate foyer display for "Mr. Big."

It was exhibited together with a selection of rubber tyres of various sizes and link-up cards, one of which was worded "We have no doubt you'll feel as inflated as Mr. Michelin after laughing with Donald O'Connor in 'Mr. Big'."

Crossword Puzzles

A NOVEL crossword puzzle competition containing a plug for "Nora Prentiss" was devised by E. Wicks, trainee manager, Playhouse, Dewsbury, when manager D. Mackrell assigned him to a campaign for the film in order to gain experience of exploitation methods.

The puzzle, complete with clues, was contained in a specially prepared throwaway. When the puzzle was completed it contained the following message: "Visit the Playhouse next week to see if you would keep your mouth shut like Nora Prentiss."

A guinea was offered as prize for the first correct entry received.

Birth of an Idea

THE campaign carried out by Rupert Todd, Gaumont, Doncaster, for "Down to Earth" included one stunt which he claims was adopted and circularised by Columbia, the renters, and the G.B. circuit as an exploitation idea.

The stunt in question was the display of a dummy airman suspended by a parachute from the steel girders erected on a building site in the town. The dummy was accompanied by two quad crowns



Material and equipment used locally in the manufacture of cloth were featured in this display, arranged by C. H. Dracott, Odeon, Stockton-on-Tees, for MASTER OF BANKDAM (G.F.D.)

worded, "I'm dying to get 'Down to Earth' to see Rita Hayworth and Larry Parks at the Gaumont, to-day."

He sponsored a "Simple Six" competition in which entrants had to forecast the best six Rita Hayworth films in order of popularity, tied-in with the Doncaster Press Ball and provided 12 autographed Rita Hayworth photographs for a Palais Glide dance competition in which he and Mrs. Todd acted as judges and arranged the plugging of the film's songs at the local dance hall.

The sale of souvenir brochures in aid of the B.L.E.S.M.A. realised a total of £55 12s. 6d. which was, I am told, a record for the circuit.

An Inexpensive Interlude

R. A. DWYER, general manager, and Jess Yates, organist, of the Odeon, Liverpool, were responsible for an excellent stage presentation at very little cost. This was a follow-up to the "Roving Mike" interlude held recently, when the microphone was taken into the auditorium and members of the audience invited to "Have a go."

This led to one of Jess Yates' "discoveries" for the stage show, "Starlight Serenade."

Dwyer and Yates approached a school of dancing which provided a troupe of ballet dancers. Their next move was to get into touch with a local emporium which not only provided all the dresses for the show but had printed 25,000 programmes giving details of the whole of the Odeon programme.

The "Starlight Coiffures" were specially designed

Continued on page 231



Conjuring tricks provided the medium for this appropriate tie-up for DECEPTION (Warner), arranged by L. Key, relief manager, and J. Lyons, assistant manager, of the Carlton, Nottingham. The display has added value in view of the seasonal interest in toys



Surgical instruments used in diphtheria immunisation were exhibited in this foyer display at the Regal, Skipton, Yorks. It was the result of a tie-in with the local health department, made by J. C. Miller and was part of his campaign for SO WELL REMEMBERED (RKO-Radio)

SHOWMANSHIP—continued

and interpreted by the store's hairdressing salon, and "Starlight Serenade" was given prominence in two of their main windows. Eight Merseyside newspapers gave editorial publicity to the show.

A Man About the House

CO-OPERATION with a Bristol firm which specialises in household repairs, cleaning, renovations, etc., for homes and offices enabled E. Handford, of the Rex, Bedminster, Bristol, to secure a good boost for "A Man About the House."

The firm covers a wide area, and each of its vans carried on each side a pictorial poster of the film with name of theatre and playdate. The slogan used in connection with the tie-up was "Let us be your 'Man About the House'."

Mr. Handford also had other tie-ups with shoe stores, "Slippers for the Man About the House," and ladies' hairdressers with the caption, "Please your Man About the House."

An Unexpected Opportunity

THE real showman is the one who seizes an unexpected opportunity. A midnight charity show at the Streatham Astoria (nothing to do with the theatre's normal film programme) was advertised throughout the district by touring loudspeaker vans. General manager C. W. Frith arranged for the announcers to include in their sales talk a plug for his current film programme, "Dancing with Crime" and "Dear Ruth." He also arranged tie-ups with four hairdressers.

The Topical Touch

THERE'S nothing like topicality for helping to catch the public eye with an advertisement. For instance, on the side wall of the New Cross Kinema, where thousands of passers-by on foot and in public vehicles can see it, Ralph Phillips had a large poster with this message: "We're up against it! We work or want! BUT there will be no waiting for your entertainment if you visit the kinema. Every Sunday this month is a Jack Benny programme."

Two Competitions

TWO competitions, tie-ups with music and ladies' wear shops and a beauty parlour, and the aid of the local milkman, who attached 1,000 stickers to milk

bottles, were included in E. Ball's exploitation for "Duel in the Sun" at the Central, Reading.

The two competitions included one for the kiddies and one for adults. The former was a painting competition run for the Children's Club in association with the local paper and the latter, announced by the distribution of 3,000 throwaways, invited the public to submit lists of film titles which included the word "Sun."

Other Credits

A. Crossland, Gaumont, Birkenhead ("Down to Earth"); C. K. Simpson, Odeon, York ("Master of Bankdam"); J. E. Browne, Odeon, Yeovil ("Master of Bankdam"); J. Campbell, Scala, Runcorn (Cinema Club, etc.); J. C. Elliott, Odeon, Gateshead ("Master of Bankdam"); G. Seaford, Ritz, Market Harborough ("The Beginning or the End"); J. R. Harrison, Rivoli, Southend-on-Sea ("Royal Flush"); P. Powell, Regent, Taibach ("Frieda"); H. Saunders, Odeon, Prestwich ("Perils of Pauline"); I. B. Williams, r/m. Gaumont, Camden Town ("Uncle Silas"); L. E. Carpenter, Union, Luton ("Deception"); A. R. Griffiths, Odeon, Bloxwich ("So Well Remembered"); E. Buckle, Union, Manchester ("Courtneys"); B. Ian Craig, Odeon, Cardiff (O.N.C.C.); O. T. Lewis, Odeon, Llanelly (O.N.C.C.); C. Smith, Odeon, Rhyl (O.N.C.C.); H. Hall, Cavendish, Derby (Talent Contest); K. P. Kelsall, Palladium, Oldham ("Beginning or the End"); H. J. Court, Regent, Portsmouth ("Big Heart") and "Carnegie Hall"; E. A. Gillingham, Gaumont Palace, Cheltenham (October Attractions); T. B. Wilkins, Corona, Great Crosby, Liverpool ("Joanna Godden"); F. G. Hawkins, Hippodrome, Derby ("Jassy"); H. E. Benzeval, Regal, Derby ("Nora Prentiss"); D. Darragh, Odeon, Penge (Autumn Line-up); F. J. Knipe, Albert Hall, Swansea ("Duel in the Sun"); T. Frewin, Majestic, Rochester ("Copacabana"); W. E. Russell, Odeon, Sutton Coldfield (O.N.C.C.); G. Evans, Plaza, Worthing ("The Black Swan"); P. Walshaw, Odeon Astoria, Brixton ("So Well Remembered"); D. H. Gillham, Plaza, Catford ("Duel in the Sun"); C. Stead, Odeon, N. Finchley (O.N.C.C.); L. W. Pinney, Playhouse, Colchester ("The Yearling"); F. Bull, Odeon, Lancing ("The Red House"); E. Handford, Rex, Bristol ("The Courtneys"); A. H. Rockett, Odeon, Warrington ("Perils of Pauline," etc.); E. F. Johnson, Majestic, Leeds ("Down to Earth"); A. Clark, r/m. Majestic, Leeds ("The October Man").

MUSIC**A.T.O. COMPLAINS OF INADEQUATE FEES****By Jack Courtney**

SEVERAL organists, who were until recently on the payroll of one or other of the major circuits, complained bitterly of the fees being offered for casual engagements, at the December meeting of the A.T.O., Sydney Gustard presiding.

A case in point was that of a prominent organist being offered 10s. to play at a children's matinee, the manager complaining that he couldn't keep 1,500 kiddies quiet without some sort of music.

Better (or is it worse still?) was the offer by a manager of a major circuit to an organist in which he was asked to play for the children's matinee and train a choir for the sake of the publicity, and a fee covering his bus expenses.

After some discussion, it was decided that all non-attached organists would be advised to refuse casual engagements unless paid at the minimum standard M.U. rate—2 guineas for children's matinees and £2 10s. for evening shows.

New Secretary

Ted Harris, ex-R.A.S.C. and Intelligence Service of the Middle East and Rhine Armies, has been appointed secretary to the association. Ted has always been interested in organs and organists, and is enthusiastic about his new duties.

The following were nominated for election to the A.T.O. committee for 1948: John Madin, Heffry Croudson, Rudy Lewis, Frank Newman, Reg New, Ronald Linton, Ursula Creber, Charles Smitton, William Davies and Ray Baines. Provincial representatives, Midland area—Jack Evans and William Sykes. Northern district—William Whittle and Richard Telfer.

A strange feature of the business is that only 20 per cent. of discharged organists, who need not pay while unemployed, have failed to pay their annual subscriptions, while some 25 per cent. of the better-employed have failed to do so.

Surely, at a time like this it is the duty of everyone employed to help, if only financially, an organisation formed to help the less fortunate.

The question of the admission of the A.T.O. as a body to their association comes up for consideration at the next meeting of the Musicians' Union.

The Showman

BANNERS • **DESIGN** • **EXPLOITATION**

The Directors and Staff

take this opportunity

to Wish you all

A Merry Christmas

and a Prosperous

New Year.

Milnor

5, CARLISLE STREET, W.1

GER. 8825

PHOTOGRAPHIC ENLARGEMENTS • **MURALS**

CUTOUTS • **LAYOUTS** • **SILK SCREENING**

DISPLAYS • **EXHIBITION STANDS** • **PERSPEX**

Co. Ltd.

GS

THE SIGN OF QUALITY AND EXCELLENCE

STILL UNDISPUTED LEADERS

IN THE

UNIFORM WORLD

UNIFORM & GENERAL SERVICES CO. LTD.

42, BERWICK STREET, LONDON, W.1

Northern Rep.: T. H. JACKSON, Telephone: GERard 3906

"Blairwood," Barnston Rd., HESWALL, WIRRAL, CHESHIRE. Directors: M. M. BERLIN, H. BERLIN

Phone: HESWALL, 1302

TECHNICAL

Observation Window

The Voice of the Projectionist

CO-OPERATE WITH YOUR MANAGER

IT is an unfortunate fact that many managers and projectionists do not get on together as well as they should. In the course of my experience I have come to the conclusion that it is often a case of "six of one and half a dozen of the other."

The whole well-being of the show depends on the fullest co-operation and understanding between the manager, chief and organist (if there is one). Unfortunately, there are managers who think the chief is a person to be "chivvied" around; that he is not supposed to do anything "off his own bat," and must be at the beck and call of the manager from morn till night.

On the other hand, many projectionists think the manager is a so-and-so, doesn't know his job, is paid for doing nothing, and is full of ideas which he (the chief) has to carry out.

He is the Captain

No need for me to say that this is all wrong on both sides. Let's face it. The manager is, after all, the captain of the ship, and the chief is his chief engineer. And we all know that the captain of a ship is the *Master* and his word is law—rightly or wrongly. He has the most responsible job and the chief engineer, the most difficult one. There is a world of difference between these two positions, both at sea and in the cinema.

In the cinema the manager is responsible for and in charge of the entire building, the whole staff and the whole of the equipment. The chief is only in charge of the projection equipment and in many cases the electrical and mechanical equipment, and personnel necessary to run same. If a chief engineer is employed then he usually has charge of equipment and personnel outside the projection booth.

Responsibility

Be that as it may, the chief and/or the engineer are responsible only for their respective departments and are responsible *wholly and solely* to the manager who, in the event of any trouble, has to take the "can" back, to his director or other superior, the police, the local licensing authorities, fire brigade, and many other official bodies.

New Kinema Signs

Manchester Corporation Highways Committee has granted "on certain conditions" applications to erect neon signs at the Don Kinema, Ancoats; Royal, Ashton New Road, Bradford; and the Playhouse Kinema, Miles Platting.

Ministry of Fuel Urges Use of Independent Generating Plant

EXHIBITORS with cinemas where independent electricity-generating plant is installed are urged to make use of these facilities, particularly during peak periods, to ease the demands on the public supply system.

The C.E.A. has received a request to this effect from the Ministry of Fuel it was revealed in a report to the General Council last week.

Members were, therefore, asked to comply with this request wherever possible. Any difficulties in obtaining allocations of fuel or where the use of such plant is likely to affect unfavourably the terms upon which the mains supply is taken should be reported to the C.E.A. Technical Department for submission to the Ministry.

The need for use of stand-by systems is emphasised by the fact, pointed out in last week's issue, that cinemas are not outside the scope of load-shedding.

EDWIN WRIGHT, whose three-dimensional picture process was described by R. Howard Cricks in the September issue of the *IDEAL KINEMA*, tells me that he is now preparing production designs for the application of the system to the 16-mm. market.

In Wright's system, it may be recalled, the film carries two images side by side and these are projected by differently polarised light and viewed through an inexpensive sheet analyser.

The polarising medium is a small unit, fitting into the gate aperture, and consists of a prism made of exceedingly thin sheets of mica, heat-treated by a patented process.

THE fact that kinemagoers will not readily accept the encumbrance of viewing devices is one of the reasons why the industry has not considered stereoscopic systems in which these are a necessary component of the apparatus, as a commercial proposition.

It was in view of the trade's widely accepted attitude that Mr. Wright has continued development of the process for the sub-standard field where for instructional, educational, or advertising purposes, it was considered, there would be no objection to the use of viewing devices.

MR. WRIGHT, however, was particularly interested in "The Manager's" reference, in a recent issue, to the showing of three-dimensional films, some 20

odd years ago, a novelty which proved to be extremely profitable to exhibitors at the time.

"The Manager" suggested that a "reissue" might prove to be equally profitable to-day.

This line of thought, prompted, no doubt, by the current shortage of product and the need for new ideas to give a much-needed fillip to the box-office, cannot, however, be taken as an indication of a change in the industry's attitude toward existing stereoscopic systems.

No, I think we shall have to await the day of some revolutionary development before the industry becomes completely sold on the idea.

THE new television camera recently brought into use by the B.B.C. has been described by Norman Collins, the new television chief, as the biggest advance in the department in ten years.

Two of them were used for the telecast of the "Itma" show attended by the King and Queen, recently, and a number of viewers afterwards telephoned to the B.B.C. to comment on the brightness of the picture. On this occasion, indoor shots were taken with lighting between 15 and 20 kw., compared with the 300 kw. needed by the standard cameras.

I think I am right in associating some of the crowd scenes, shot outside Buckingham Palace during the Royal Wedding telecast, with the new C.P.S. (cathode potential stabilised) camera. Despite the dull conditions on that day, the definition in those shots was exceptionally good, and, without doubt, the best I have seen in an outside event.

ONE hears a lot of stories, some amusing, others irritating, about officialdom, and the extraordinary lengths to which those responsible for the administration of legislation go in carrying out their duties.

A case has just been brought to my notice in which it is reported that representatives of the local N.F.S. travelled many miles, in a high-powered car, to a village cinema with the object of informing the management that the film cement bottle should, in future, be kept in a fireproof container and stored in a safe place. It was pointed out that if the bottle was dropped on the floor and was broken it might be dangerous.

W. G. ALTRIA



1,000 People View G.K. "21s"

WALLASEY INSTALLATION

OVER 1,000 people inspected the new Gaumont-Kalee "21" projectors and sound system during the week they were exhibited to the public prior to installation at the Court, New Brighton, Wallasey.

The Town Clerk of Wallasey, the publicity and entertainments manager, and members of the Corporation Entertainments Committee, attended the opening of the exhibition.

Invitations to attend the show were accepted by the Mayor and Mayoress of Wallasey.

New Gaumont-Kalee "21" or "20" equipments have been installed at the following cinemas: Picture House, Blairgowrie; Queen's Hall, Cricklewood; Regent, Hanley; Empire, Porth; Picture House, Willenhall.

G.B.-Kalee projection and sound equipment was also installed at the Star Theatre, Bo'ness; Playhouse, Moreton-in-Marsh; and on the *Stirling Castle*, for the Union Castle Line; the *Ormonde* and *Canton*, for the Orient Line, and the *Emperance Bay*, for the Shaw, Savill and Albion Line.

Westrex and Magnares for Essoldo

Westrex sound system and Westar projectors and Peerless Magnares have been installed at the Central Kinema, Folkestone (Essoldo circuit).

The hall has been rewired by the Alpha Manufacturing and Electrical Company, and a new heating plant has also been installed.

MANY R.C.A.

INSTALLATIONS

The RCA post-war sound system has been installed in the following cinemas: Tudor, Birmingham; Theatre Cinema, Cambridge; Picture House, Beaconsfield; Gainsborough, Bootle; Cabot, Bristol; Empire, Stockton-on-Tees; Workmen's Hall, Cwmfelinfach; Palace, Treharris; Norfolk, Shoreham-by-Sea.

POOL CARBONS

PEOPLE

Bristol's Switch-overs—3,000 Say "Thanks" to D. A. Stewart—George Cowan Celebrates—From B.B.C. to Fylde Cinemas

R BUSH, who has taken over the managership of the Tatler News Theatre, Bristol, has for some time been in control of the News Theatre, Peter Street, Bristol. His assistant at the house is DAVID DAVIS, who comes to Bristol from a Manchester news theatre owned by the same company.

Mr. Bush is succeeded at the Peter Street theatre by R. Miles, who has been manager of the Olympia, now the Tatler, at Bristol.

The ability and enthusiasm with which F. S. NORRIS conducts the Junior Club of the Gaumont, Cookridge Street, Leeds, has aroused the interest and practical support of J. W. Barnett, the newly appointed Chief Constable of the city. In his report to the Watch Committee the Chief Constable says the Gaumont's club continues to provide suitable entertainment for children each Saturday morning. "The Director of Education reports that there has been a definite improvement in orderliness and general organisation," he adds.

"I am of the opinion that the Club is doing good work and recommend that permission be again granted for its continuance," says the Chief Constable.

Mr. Norris told the KINE. of an instance in which the Chief Constable offered his practical support. "When he heard that I had arranged an essay competition for the youngsters, he offered four prizes of trips round the city in a flying squad police car."

Nineteen years ago DAVID A. STEWART, then Scottish supervisor of A.B.C., inaugurated an annual cinema show in the Coliseum Cinema, Glasgow, in aid of the Gorbals Old Folks' Treat Fund. Last week Charles McKenna, on behalf of the Gorbals Ward Committee, presented Mr. Stewart, now retired, with an illuminated address as a mark of their appreciation.

The function took place in the presence of 3,000 people at this year's old folks' treat benefit show in the Coliseum.

A. A. ALLEN has transferred from the Tivoli, Blackpool, to the managership of the Radion, Lincoln, where he succeeds R. F. SCOTT, who has been promoted district manager of the three Emery circuit halls in Wiltshire. Before going to the Tivoli, Mr. Allen was in charge of the Dominion, Bispham, Blackpool.

The Central Agency Films, of Newcastle, of which GEORGE COWAN is general manager and founder, celebrated its fifteenth anniversary this month. Representing the major independent companies, this agency is one of the oldest in the North.

The sales staff includes G. RICHARDSON, who was with Fox, and W. PETRAK, formerly of Columbia.



F. S. NORRIS



G. COWAN

IAN LAMB, the new manager of the Tivoli, Blackpool, who is a newcomer to the circuit of Fylde Cinemas, has been engaged for some time in the television research department of the B.B.C.

JACK HARTLAND, organist at the New Palace, Bristol, who for some past weeks has been guest organist at various G.B. theatres in the West Country, will be back at the Bristol house at the end of the month.

A quarter of a century's service as cashier of the Castle Kinema, Egremont, West Cumberland, was recognised in a recent presentation to MISS M. A. BLAMIRE. On behalf of the directors and staff J. S. BOOTH presented an inscribed mantel clock to Miss Blamire, and the manager, J.

BRAITHWAITE, also paid a tribute to her long service.

Before the opening of the Castle Cinema, Miss Blamire was cashier at the old Empire Cinema, where she was also a relief operator for some time.

DISPLAY VITAL TO FILM INDUSTRY

"Display plays a momentous part not only in lobby and theatre display, but in almost every phase of the film industry," said E. Horsfall, A.I.P.A. (Forbes Keir, Liverpool), in an address which he gave to the North Western branch, British Display Association, at Liverpool, on December 11. He added:—

"Every modern feature film is full of the work of the display man. In almost every interior shot his handiwork is there. Parallel with the film itself, and in a way akin to display's part in parades and ceremonials, is the part which display plays in the exploitation of films and the building up of film actresses and actors to stardom."

Death of W. H. Arkwell

William H. Arkwell, of Chesterfield, member of the Chesterfield and District Entertainment Proprietors' and Managers' Association and general manager of Victoria Enterprises, Chesterfield, died suddenly on December 5 at a sanatorium in Switzerland where he was receiving treatment. He was 53 years old.



Clem West, the Yorkshire film renter, leading in his horse, "Anittella," after winning a £400 hurdle race at Doncaster

CHANGES IN C.E.A. BRANCHES' NOMINEES

N. Western and Bristol

NORTH Western branch C.E.A. on Friday approved the following changes of nominees: Bedford, Liverpool, J. Cottam (manager) from R. H. Downes; Plaza, Liverpool, R. H. Downes (manager) from H. Finnis; Trocadero, Liverpool, H. Finnis (manager) from B. H. Goodman; Trocadero, Wallasey, F. E. Jackson (manager) from R. H. Jones.

Changes in Bristol C.E.A. nominees are: David Scott for the Bedminster Odeon, Bristol, in place of G. C. Adams; F. R. Hozier for the Odeon, Bath, in place of B. W. Garrett, and H. E. Williams for the Ritz, Brislington, Bristol, in place of G. Allen.



Gaumont-British Circuit "E" managers in conference. Seated: F. Stevens (Gaumont, Peckham), E. E. Leslie (Palace, Putney), L. W. Gunnell (Gaumont, Lewisham), C. H. Russ (circuit controller), G. Conway (assist. circuit controller), A. Watts (Gaumont, Bromley), R. Phillips (New Cross Kinema). Back Row: N. R. Crossley (assist. Gaumont, Rose Hill), N. A. Benn, (Tower, Peckham), C. B. Wills (Palace, Wandsworth), R. Taylor (Gaumont, Rose Hill). Standing, 2nd row: W. Marsh (King's, Penge), C. W. Kerridge (Regal, Norwood), F. B. Taylor (relief manager), cashier (Pavilion, Balham), W. Sheehan (relief manager), L. P. Thompson (relief manager), C. E. Crutwell (assist. Gaumont, Lewisham). Standing, 1st row: W. H. Allen (relief manager), P. J. White (relief manager), M. Cohen (Majestic, Clapham), J. W. Malam (assist. Tower, Peckham), J. Houlihan (Old Kent Road Picture House), S. Kay (Queen's, Rushey Green), W. J. Ellison (relief manager), G. A. R. Fox (relief manager), F. W. Crombleholme (relief manager)

Classified
Advertise-
ments
are not
inserted
unless
prepaid

CLASSIFIED ADVERTISEMENTS

Advertisers using
Box Numbers are
particularly
requested to return
any testimonials,
photographs, etc.,
they may receive
from unsuccessful
enquirers when
stamped envelope
is supplied

CLASSIFIED ADVERTISEMENT RATES.

SITUATIONS VACANT .. 4d. per word.
SITUATIONS WANTED .. 2d. " "
FINANCIAL 6d. " "
FOR SALE & WANTED .. 6d. " "
MISCELLANEOUS 6d. " "

Caps, 1d. per word extra. Box Nos. 6d. extra.
All Classified Advertisements must be pre-
paid (except approved accounts) and re-
ceived by Thursday for inclusion in the next
week's issue.

SITUATIONS VACANT

Vacancies advertised are restricted to
persons or employments excepted from
the provisions of the Control of En-
gagement Order, 1947.

EXPERIENCED female Film Ex-
aminers, and Learners, required. Five-
day week.—Apply, RKO Technical De-
partment, 2/4, Dean Street, London, W.1.

WANTED. First Operator. — Rex,
Andover.—Permanency for right man.

LIVE SALESMAN WANTED. N.E.
TERRITORY; GOOD SALARY RIGHT
MAN; MAJOR PRODUCT.—O., BOX
537, KINEMATOGRAPH WEEKLY.

JUNIOR required (female), good at
figures, for general office work; West
End office, small kinema circuit; five-
day week.—Write, J. E. Pearce, Eros
House, 31, Regent Street, S.W.1.

SECOND Operator wanted; indepen-
dent hall, South-West London.—J., Box
531, Kinematograph Weekly.

SITUATIONS WANTED

KINEMA Organist at liberty; would
combine Assistant Managership. Single.
Would go anywhere.—Q., Box 539, Kine-
matograph Weekly.

MANAGER SEEKS POST WHERE
INITIATIVE AND DRIVE WEL-
COMED.—FULL PARTICULARS
FROM M., BOX 535, KINEMATO-
GRAPH WEEKLY.

FULLY experienced Theatrical Man-
ager and Stage Director desires appoint-
ment as Manager or Assistant Manager,
kinema, London or Home Counties. First-
class refs. and bond; age 33.—Gilchrist,
371, Caledonian Road, London, N.7.
Phone: North 4384.

CHIEF Operator desires change to a
small, progressive circuit; several years'
experience; willing to go anywhere.—
Write, H., Box 530, Kinematograph
Weekly.

FIRST-RATE Chief Operator requires
permanent situation, London area; high-
est pre-war qualifications and refer-
ences; West End experience; exempt
direction.—K., Box 532, Kinematograph
Weekly.

ASSISTANT Manager, experienced,
disengaged, requires post; capable of
management.—V., Box 518, Kinemato-
graph Weekly.

CHIEF Projectionist desires change;
permanent position; 25 years' experience;
exempt; accommodation wanted.—Y.,
Box 521, Kinematograph Weekly.

FOR SALE & WANTED

AVAILABLE immediately, new 18-k.w.
Diesel Generator Sets, 110 volts D.C.,
complete with switchboard, etc.—T., Box
516, Kinematograph Weekly.

WANTED. Hammond Organ, prefer-
ably with eight or more speakers.—Reply,
Gerald Dixon, 69, St. John's Road,
Waterloo, Liverpool.

FILMS AND EQUIPMENTS LTD.

MOTION PICTURE ENGINEERS

138, WARDOUR STREET, LONDON, W.1

Telephone :
GER. 6711/2

Telegrams :
KATJA, LONDON

NORTHERN CINEMA EQUIPMENT Co.

(Sole Proprietors: Windmill, Eng. Co. Ltd.)

Sunfield Works, Windmill Lane,
Denton, Nr. Manchester.

Telephone: DENTON 2826

Send P.C. or 'Phone for our
Representative to call.

Screen Dressings
Perforated Rubber Screens
Metal Screens
Sound Acoustic Felts
Masking
Ventilating and Heating
Rewind Tables Spool Boxes
Refrigeration

WANTED

Advertiser requires Small Cinema.
Purchase or, on Rental, or Managing
Partnership.

Full particulars to N., Box 536,
Kinematograph Weekly, 92, Long Acre, W.C.2

STABLEFORD SCREENS LTD.

We make metal, flat white rear
projection, roll-up and amateur
screens. Our screen resurfacing
service covers Gt. Britain from
Aberdeen to Land's End.

1, STEBBING STREET, LONDON, W.11
Phone: Park 7682

J. ROWLAND SALES LTD.

THE CINEMA & THEATRE ESTATE AGENTS & VALUERS
Have for Disposal:—

TWO EXCELLENT CINEMA PROPOSITIONS

1. Attractive Modern Cinema in South Midlands, seating 1,150,
with large Stage and 7 Dressing Rooms. Price Freehold—£50,000.
2. Recently Modernised Cinema in Somerset, seating 900. Lease
13 years, Rent £1,100 p.a. Good Profits. Price—£10,000.

Further Particulars from:—J. ROWLAND SALES LTD., Faraday House,
8/10, Charing Cross Road, London, W.C.2. Tel.: Temple Bar 5191, 9719, 9710.

FOR SALE & WANTED (Contd.)

TWO Complete Sets of Projector and
Sound Equipments; each set consists of
two "Simplex" rear-shutter projectors,
complete with RCA sound equipment (up
to 1,500 seating); also two Steinar High-
or Low-Intensity Arc Lamps and one
Twin Turntable Non-sync. Price each
complete set, 300 guineas.—Blake, 7,
Highbury Grove, Cosham, Hants.
Phone: 75470.

EXHIBITORS, please note: Kalee
Sound Equipment, with Kalee 12 pro-
jectors, Sturgeon A.C. arcs, practically
new, ready for use, £950; to be seen at
Sheffield.—Write for appointment.—L.,
Box 534, Kinematograph Weekly.

WANTED, deep-back Seats, preferably
18-in. or 19-in. centres; up to 200 re-
quired; must be in good condition and
cheap, to allow for re-covering.—Sankey,
Picturedrome, Atherstone, Warwicks.

BARGAIN.—Two Ross H.I. Arcs, with
motor control feeds, new 12-in. Ross
mirrors, magnificent condition through-
out, £90 pair.—P., Box 538, Kinemato-
graph Weekly.

FOR Sale, 2 Magnasol 14-in. high-
intensity Arc Lamps, in excellent condi-
tion, complete with automatic feed.—
Best offers to State Cinema, Dartford,
where can be seen.

POSTERS

HAND-WRITTEN Posters, 20 x 30, 9d.;
40 x 30, 1s. 6d. Cheapest and best in
North-West.—Cargill Bros., 11, Camden
Street, Liverpool.

ART D.C. Posters, sprayed background,
waterproof, 20 x 30 posters (various
colours), date, two stars and title, 1s. 6d.
(minimum order, 6). 48-hours service.
Cash with first order.—Gerald Thorpe,
55, Torkington Street, Stockport, Cheshire.

KINEMAS WANTED

KINEMA, freehold or lease, any
proposition suitable owner-manager;
Dundee or vicinity preferred.—Z., Box
522, Kinematograph Weekly.

THEATRE SEATS

SEATS reconditioned in new material.
Spares for replacements.—66, St. George's
Avenue, Tufnell Park, London, N.7.
North 3164.

FILMS

FILM Scrap wanted for the recovery
of nitrate and acetate cellulose.—Send
particulars to Lloyds (Dept. K.W.), 72,
Bridge Street, Christchurch, Hants.

HIRE

NEWMAN-SINCLAIR Camera avail-
able for hire. New and complete equip-
ment.—Inquiries, Gerrard 1963.

MONOMARKS

MONOMARKS. Permanent London
address: letters redirected; 5s. p.a.—
Write, Monomark, CBM/MONO, W.C.1.

MISCELLANEOUS

FILING CABINETS, Steel Cupboards,
Operators' Chairs, Desks, Fire
Burglar-proof Safes.—Office Furniture
Co., Government Surplus Contractors,
Victoria 8685 and 9770.

PATERSON'S
(GLASGOW) LIMITED
79 HOWARD STREET
Tel: CENTRAL 5289

SEATING REPLACEMENTS REPAIRS

ANY TYPE OF FLEXIBLE
ASBESTOS COVERED ARC LEADS

ASBESTOS COVERED CABLE
FOR ARC FEEDS

ARC LAMP SPARES FOR
ASHCRAFT, H. & C., PEERLESS, etc.

REWINDERS AND SPARES

CARBON SAVERS

AVAILABLE FROM STOCK!

JACKROE (CINEMA SUPPLIES) LTD.
PHONE: 40a, BUXTON ROAD, LUTON
LUTON 922

FOSTERS
(CURTAINS) LIMITED
OF NOTTINGHAM

FOR CINEMA DECORATIONS AND CURTAINS

375, WESTDALE LANE WEST
TELEPHONE 61047 NOTTM. FRED. A. FOSTER
MANAGING DIRECTOR

SCREEN BRIGHTNESS
It's the Lens that
MAKES the picture

Write for particulars of our
service for ALL Projectors.

N.B. All makes of existing
Lenses re-conditioned as new.

PROVINCIAL
CINEMATOGRAPH TRADING COMPANY
WELLESLEY BUILDINGS, 17, WELLINGTON STREET
LEEDS, 1

CINEMAS FOR SALE

YORKS.

Two well-established Cinema theatres in important towns, occupying very valuable positions, each seating 1,000. First-class condition throughout. Present satisfactory takings capable of very considerable increase. Premium only £12,000 for the two.

Co. DURHAM.

Ideal show for owner-manager or beginner. Freehold—unopposed. In first-class condition throughout. Western Electric Sound System installed. Price, freehold—including the valuable contents, only £5,000.

SOUTH COAST.

Two exceptionally well fitted and equipped Cinema theatres, both in same town with large resident population. Nett takings exceed £20,000 p.a. Price including valuable investments producing £900 p.a. only £25,000.

(D.74)

WEST OF ENGLAND.

Freehold. Main road position in important city. Seating with balcony, nearly 1,000. 7-day Licence. Large car park. Substantial nett takings. Price only £38,000, including an income of £330 p.a. from sublets. (D.62)

Further particulars of above and other properties available may be obtained by principals only on application to the Sole Agents.

Messrs.

HARRIS & GILLOW

The acknowledged Cinema and Theatre Agents, Auctioneers and Valuers.

Offices:

93-95, WARDOUR STREET, LONDON, W.1

Phone: Gerrard 2504 (10 lines). Grams: "Faddist, Rath," London.

MODERNISATION LTD.

SPECIALIST DECORATIVE
CONTRACTORS

SHEFFIELD - LONDON - BATLEY - NEWCASTLE

BRANCH MANAGERS & SALESMEN

With excellent records required immediately by First-Class Renting Organisation for BIRMINGHAM, MANCHESTER, CARDIFF. Highest Income possibilities.

Full particulars to G., Box 529, Kinematograph Weekly, 92, Long Acre, W.C.2

MODERN CINEMA POSTERS
SHORT RUNS—PAINTED OR SILK SCREENED

● **GREENWOOD'S POSTER SERVICE,**
213a, Colne Road, BURNLEY. Tel. 5506.

BARNEY LANDO

(Member of the Agents' Association Ltd.)

Theatrical & Variety Agency

5 Wensley Road, Woodthorpe, Nottingham
Phone: Arnold, Notm. 67134

If you contemplate staging variety acts, revues, pantomimes or a repertory of plays, please consult me. I am at your service.

E. G. TURNER

... supplies cinema screens

TAKING ALL RISKS

ON HIRE MAINTENANCE

43-49 Higham St., Walthamstow, E.17

Telephone: LARKSWOOD 1061-2



QUEUES OUTSIDE!

But everything's O.K. I can rely upon my new **MULTILITE PREMIER!**

- Bulb well recessed so as to give protection from direct light.
- The most EFFICIENT heavy built focussing device.
- Manufactured in RIGID moulded rubber compound and guaranteed unbreakable.
- Foolproof SWITCH.
- Has given satisfaction over a number of years to all major circuits.
- Can be recharged from mains.
- All interior contacts STAINLESS STEEL.

Enquiries to
MULTILITE
2 FRIENDS ROAD, CROYDON, SURREY
Croydon 8039

★ **Gives all the answers to every projectionist's questions—**

A Textbook for all who handle
Sound and Pictures in the Kinema

by

R. HOWARD CRICKS, F.R.P.S.

with a Foreword by Stanley T. Perry
President of the Guild of Projectionists

THIRD EDITION REPRINTED

● AVAILABLE JANUARY ●

THE KINEMATOGRAPH PUBLICATIONS LTD., Publishing Department, Odhams Press Ltd., 6, Catherine Street, London, W.C.2

THE COMPLETE PROJECTIONIST

Here is the ideal, pocket-size manual for quick, accurate, up-to-the-minute information on every aspect of the modern projectionist's work—the unique, authoritative guide every Technician and kinema engineer needs daily.

★ **326 PAGES** packed full of expert information on every process, procedure and problem.
★ **200 ILLUSTRATIONS** to the text, from photographs and diagrams, with complete blueprints.

★ **SIZE 4½" x 7½"**, a neat, semi-flexible pocket format; dark blue cloth cover with gilt titles on cover and spine.

FILLING PROPERTIES!



 *Triumphant Paramount*

DU ROAD TO RIO *Paramount's*
1948 **ROAD TO**
HAPPINESS
AND LAUGHTER!

Show pictures with a...

Laugh...and the world...

will tread a path to your box-office!

These great Paramount "joy-makers" will supply your patrons with the laughter they are all seeking today:-

"ROAD TO RIO"
"VARIETY GIRL"
"Dear Ruth"
"Where There's Life"
"PERILS OF PAULINE"
"Welcome Stranger"
ETC. ETC.

All this fun is not
"FOR EXPORT ONLY"
PEP-UP YOUR BOX-OFFICE WITH IT NOW!

